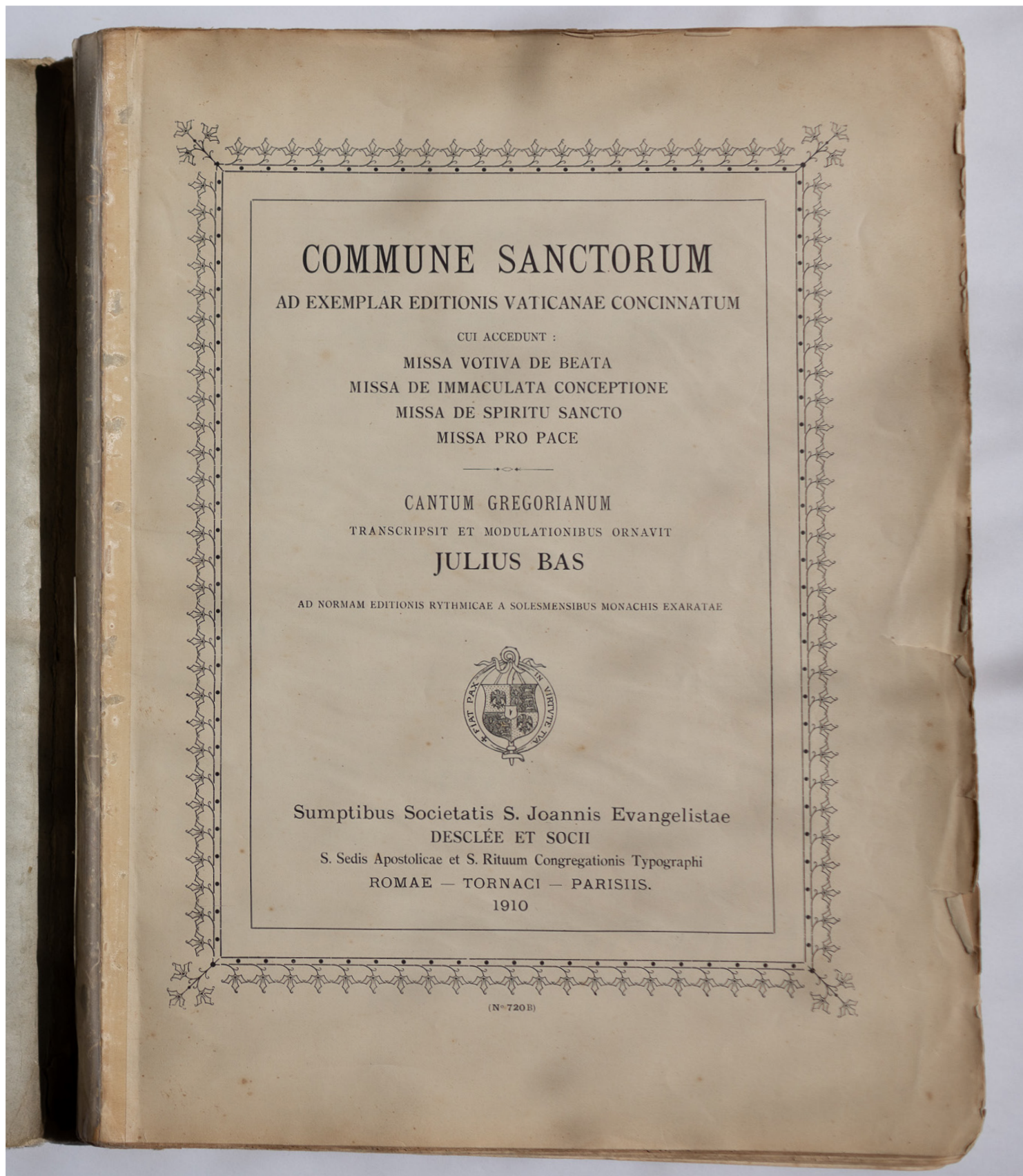


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In vigilia *Sancti* *54*
Graduale *Virgine filii 7^e hodie non Pentec.*
Alleluia *Sancti Petrus 11 Junii*
Off. Sanctus *53*
Communio *memor. 4 die. Dominus quinque*

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COMMUNE SANCTORUM

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COMMUNE SANCTORUM

IN VIGILIA UNIUS APOSTOLI

Intr. III

E - go au - - tem * sic - ut o - lí - - va



fru - cti - fi - cá - - vi in do - mo Dómi - - ni,



spe - rá - vi in mi - se - ri - cór - di - a De - i me - - i:



et ex - - spectá - - bo no - men tu - - um, quó -



- ni - - am bo - num est an - te con - spé -



-ctum sancto rum tu-ó rum. *B.* Quid glo - ri - á - ris in

ma lí ti a: * qui po - tens es in in - i - qui - tá - te? Gló - ri -

- a Pa - tri, et Fí - li - o, et Spi - ri - tu - i San - cto. * Sic - ut e - rat in prin - ci - pi -

- o, et nunc, et sem - per, et in sæ - cu - la sæ - cu - ló - rum. Amen.

GRADUALE. Justus ut palma, *ut infra*,
 OFFERTORIUM. Glória et honóre, *ut infra*,

Magna est * gló - ri - a e - jus in sa - lu - tá - ri

Comm.
IV

tu - o: gló - ri - am et ma - gnum de - có -

- rem im - pó-nes su - per e - - - um, Domi - - - ne.

In Festis Apostolorum, et Evangelistarum, omnia ut suis locis in Proprio Sanctorum.

COMMUNE UNIUS MARTYRIS PONTIFICIS

Stá - - tu - it * e - i Dó - mi - nus te - stamén -

Intr.
I

- tum pa - cis, et prín - ci - pem fe - cit e - um: ut sit

il - li sa - cer - dó - ti - i dí - gni - tas in æ - -

- tér - - - num. Ps. Memén - to Dó - mi - ne Da - vid: * et om -

- nis mansu - e - tú - di - nis e - jus. Gló - ri - a Pa - tri, et Fí - li - o, et Spi - ri -

tu i San - cto. Sic - ut e - rat in princí - pi - o, et nunc, et sem - per,

Musical notation for the first system, featuring a vocal line and piano accompaniment.

et in sæ - cu - la sæ - cu - - lórum. A - men.

Musical notation for the second system, featuring a vocal line and piano accompaniment.

In - vé - -

Grad.
I

Musical notation for the 'Grad. I' section, featuring a vocal line and piano accompaniment.

ni * Da - vid ser - - - vum me - - - - um,

Musical notation for the third system, featuring a vocal line and piano accompaniment.

ó - - - le - o san - cto un - xi e - - um:

Musical notation for the fourth system, featuring a vocal line and piano accompaniment.

ma - nus e - - nim me - -

Musical notation for the fifth system, featuring a vocal line and piano accompaniment.

a au - xi - li - á bi - tur e -

Musical notation for the sixth system, featuring a vocal line and piano accompaniment.

i, et brá - - chi - um me - - - um con -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note 'i', followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and a more active treble line with various rhythmic patterns.

_for - tá-bit e - - um. ¶ Ni - hil profí -

The second system continues the musical piece. It includes a fermata over a note in the vocal line and a double bar line. The piano accompaniment continues with similar rhythmic patterns, showing some dynamic markings like 'ff'.

ci - et in - i - mí - - cus

The third system shows the vocal line with a melodic line and the piano accompaniment. The lyrics 'ci - et in - i - mí - - cus' are spread across the system.

in e - - - - -

The fourth system continues the musical notation. The vocal line has a melodic line, and the piano accompaniment provides harmonic support. The lyrics 'in e - - - - -' are present.

- o, et fí - - - - - li - us in - i - qui - tá -

The fifth system features the vocal line and piano accompaniment. The lyrics '- o, et fí - - - - - li - us in - i - qui - tá -' are spread across the system.

tis

The sixth and final system on this page shows the vocal line and piano accompaniment. The lyrics 'tis' are at the end of the system. The piano accompaniment ends with a final chord.

non

Musical notation for the first system, featuring a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment is in the bass clef.

no. cé. bit * e - - i.

Musical notation for the second system, continuing the vocal and piano parts. The vocal line includes a fermata over the word 'i'.

Al. le - - lú - ia.

Musical notation for the third system, showing a continuation of the piano accompaniment.

VIII

Musical notation for the fourth system, featuring a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat.

* ŷ.

Musical notation for the fifth system, showing a continuation of the piano accompaniment.

∇ Tu es sacér - - dos in æ

Musical notation for the sixth system, featuring a vocal line and piano accompaniment. The vocal line includes a fermata over the word 'æ'.

-tér num, se - cún - dum ór - - di - nem

Musical notation for the seventh system, showing a continuation of the piano accompaniment. The piano part includes a triplet in the bass line.

* Melchí - - - se dech.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has two flats (G minor). The vocal line begins with a melodic phrase, and the piano accompaniment provides a harmonic foundation with chords and moving lines.

The second system continues the musical piece. The vocal line features a series of eighth and sixteenth notes, while the piano accompaniment maintains a steady rhythmic pattern with sustained notes and chords.

Post Septuagesimam, omissis Allelúia et V. sequenti, dicitur:

De-si-dé - ri - um * á - nimæ

Tract.
VIII

The third system begins with the text "De-si-dé ri-um * á-nimæ". The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a series of chords and moving lines in the bass.

e - - - jus tri - bu - í - sti e -

The fourth system continues the text "e - jus tri-bu-ísti e-". The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a series of chords and moving lines in the bass.

- i: et voluntá - te la - bi-ó - rum

The fifth system begins with the text "- i: et voluntá-te la-bi-ó-rum". The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a series of chords and moving lines in the bass.

e - - - jus non frau - dá-sti e -

The sixth system continues the text "e - jus non frau-dásti e-". The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a series of chords and moving lines in the bass.

um. ¶ Quó-ni-am præ-ve - ní - sti e

um in be - ne - di - cti - ó - ne

dul - cé

- di - nis. ¶ Po-su-í - sti su - per ca - put e -

- jus co - ró -

- nam de lá - pi - de * pre - ti - ó -

- so.

Vé - ri - tas me - a, * et mi - se - ri -

Offert.
II

- cór - di - a me - a cum i - pso: et

in nó - mi - ne me - o ex - al - tá - bi - tur cornu

e - jus.

Semel ju - rá - vi * in san - cto me - o:

Comm.
IV

se - men e - jus in æ - tér - num ma - né - bit: et se - des e -

- jus sic - ut sol in conspéctu me - o, et sic - ut lu - na per - fé -

- cta in æ - tér - - num: et te - stis in cæ - lo fi - dé - lis.

DE EODEM COMMUNI. ALIA MISSA

Sa - cer - dó - - tes De - i, * be - ne - dí - ci - te

Intr.
VI

Dómi - - num; sancti et hú - mi -

- les cor - de, lau - dá - te De - - um. Cant. Be - ne -

-dí - ci - te ómni - a ó - pe - ra Dómi - ni Dómi - no: * laudá te et super ex - al - tá - te e - um

in sæ - cu - la. Gló - ri - a Pa - tri, et Fí - li - o, et Spi - rí - tu - i San - cto. * Sic - ut

e - rat in princí - pi - o, et nunc, et semper, et in sæ - cu - la sæ - cu - ló - rum. Amen.

Gló - ri - a * et

Grad.
V

ho - nó - re

co - ro - ná - sti e - um.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a series of eighth notes, followed by a melodic phrase with a fermata. The piano accompaniment provides a harmonic foundation with chords and moving lines.

consti - tu - í

The second system continues the musical piece. The vocal line has the lyrics "consti - tu - í" and "sti e". The piano accompaniment continues with similar harmonic patterns.

- um su - per ó

pe - ra má - nu - um tu - á - rum,

The third system features the lyrics "- um su - per ó" and "pe - ra má - nu - um tu - á - rum,". The musical notation includes various ornaments and dynamic markings.

* Dó - mi - ne.

The fourth system contains the lyrics "* Dó - mi - ne." and concludes with a double bar line. The piano accompaniment features sustained chords.

Al - le - lú - ia.

* ij.

II

The fifth system is marked "II" and contains the lyrics "Al - le - lú - ia." and "* ij.". It features a more active piano accompaniment with frequent chord changes.

¶ Hic

est

sa - cér

The sixth system contains the lyrics "¶ Hic", "est", and "sa - cér". The musical notation includes a fermata over the word "est".

dos, quem co-ro-ná-vit *Dó - minus.

Musical notation for the first system, featuring a vocal line and a piano accompaniment in G minor.

Post Septuagesimam, omissis Allelúia et V. sequenti, dicitur:

Be-á - tus vir, * qui ti - met Dó - mi - num:

Tract.
VIII

Musical notation for the second system, labeled 'Tract. VIII', featuring a vocal line and a piano accompaniment in G minor.

in man - dá - tis e

Musical notation for the third system, featuring a vocal line and a piano accompaniment in G minor.

-jus cu - - pit ni - - -

Musical notation for the fourth system, featuring a vocal line and a piano accompaniment in G minor.

mis. V Po - tens in ter-ra e - rit semen e - - -

Musical notation for the fifth system, featuring a vocal line and a piano accompaniment in G minor.

- jus: ge - ne - rá - ti - o re - - ctó -

Musical notation for the sixth system, featuring a vocal line and a piano accompaniment in G minor.

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rum be - ne - di - cé - tur.

Gló - ri - a et di - ví - ti - æ

in domo e - jus: et ju - sti - ti -

- a e - jus ma - net * in

sæ - culum sæcu - li.

Offert.
VIII

In - vé - ni * Da -

- vid servum me - um, ó - le-o sancto

un - xi e - um: ma - nus e - nim me

- a au-xi-li-á - bi-tur e - i, et bráchi -

- um me - um confor-tá - bit e - um.

Po-su-í - sti Dómi - ne *in cá - pi-te e-jus co

- ró - nam de lá - pi - de preti - ó - so.

COMMUNE UNIUS MARTYRIS
NON PONTIFICIS

In vir - tú - te tu - a * Dó - mi - ne, lae - tá - bi -

Intr:
VII

tur ju - stus, et su - per sa - lu - tá - re tu -

um ex - sul - tá - bit ve - he - mén - ter: de - si -

- dé - ri - um á - ni - mae e - jus tri - bu - i

- sti e - i. Ps. Quó - ni - am praeve - ní - sti e - um in be - ne - dicti - ó -

- ni - bus dul - cé - di - nis: * po - su - í - sti in cá - pi - te e - jus co - rónam de

lá-pi-de pre-ti-ó - so.

Gló - ri - a Pa-tri et Fí-li-o,

et Spi-rí - tu-i San - cto.

* Sic - ut e - rat in prin-cí-pi-o, et nunc, et

sem - per,

et in sae-cu-la sae-cu

lórum. A - men.

Be-á

tus

vir * qui

ti - met

Dó -

Grad.
V

mi - num:

in mandá

tis

e

jus

cu -

pit

ni - mis.

The first system of music features a treble staff with a vocal line and a piano accompaniment in the bass staff. The lyrics 'ni - mis.' are positioned above the treble staff. The music is in a minor key and includes various rhythmic values and articulation marks.

The second system continues the musical piece with a treble staff and a bass staff. The vocal line in the treble staff shows a melodic progression, while the piano accompaniment in the bass staff provides harmonic support.

é - rit se - men e

The third system of music includes the lyrics 'é - rit se - men e' above the treble staff. The musical notation continues with a treble staff and a bass staff, maintaining the same key signature and tempo.

- jus: ge.ne.rá.ti - o re -

The fourth system of music features the lyrics '- jus: ge.ne.rá.ti - o re -' above the treble staff. The musical notation continues with a treble staff and a bass staff.

- ctó - rum * be - ne - di - cé -

The fifth system of music includes the lyrics '- ctó - rum * be - ne - di - cé -' above the treble staff. The musical notation continues with a treble staff and a bass staff.

- tur.

The sixth and final system of music on this page includes the lyrics '- tur.' above the treble staff. The musical notation concludes with a treble staff and a bass staff.

Al - le - lú - ía • ŷ.

I

The first system of the musical score for 'Alleluia'. It features a treble and bass clef with a key signature of two flats and two sharps (B-flat, E-flat, F-sharp, C-sharp). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Al - le - lú - ía • ŷ.' are positioned above the staff.

The second system of the musical score for 'Alleluia'. It continues the melody and accompaniment from the first system. The lyrics 'Al - le - lú - ía • ŷ.' are positioned above the staff.

ŷ Po - su - í - sti, Dó

The third system of the musical score for 'Alleluia'. It continues the melody and accompaniment. The lyrics 'ŷ Po - su - í - sti, Dó' are positioned above the staff.

The fourth system of the musical score for 'Alleluia'. It continues the melody and accompaniment. The lyrics 'mi - ne, super caput e' are positioned above the staff.

The fifth system of the musical score for 'Alleluia'. It continues the melody and accompaniment. The lyrics 'jus co - ró' are positioned above the staff.

The sixth system of the musical score for 'Alleluia'. It continues the melody and accompaniment. The lyrics 'nam de lá - pi - de' are positioned above the staff.

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• pre - ti - ó - so.

Post Septuagesimam, omissis Allelúia et V. sequenti, dicitur Tractus Desidérium.

Gló - ri - a • et ho - nó - re

Offert.
I

co - ro - ná - sti e - um:

et con - sti - tu - í - sti e - um super ó

- pe - ra má - nu - um tu - á

-rum Dó - - - - mine.

Qui vult ve - ní - re post me, * áb - neget se - metí - psum:

Comm. I

et tol - lat cru - cem su - am, et se - quá - tur me.

DE EODEM COMMUNI
ALIA MISSA

Lae - tá - bi - tur * jú - stus in Dó - mi - no, et spe -

Intr. VIII

- rá - bit in é - o: et lau -

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da - bún - tur ó - maes ré - cti cór - de.

Ps. Ex - áu - di Dé - us o - ra - ti - ó - nem mé - am cum dé - precor: * a ti - mó -

- re in - i - mí - ci é - ri - pe á - ni - mam mé - am. Gló - ri - a Pá - tri, et Fí - li -

- o, et Spi - rí - tu - i Sán - cto. * Síc - ut é - rat in princí - pi - o,

et nunc, et sém - per, et in sae - cu - la sae - cu - ló - rum. Amen.

Jú - stus * cum ce - cí - de - rit, non col - li

Grad.
V

dé-tur: qui a Dó - mi - nus suppó -

nit má - num sú - am.

¶ Tó-ta dí - e mi-se-ré - tur, et

cóm - mo-dat: et sémen é

jus in be-ne-di-cti-ó - ne * é

rit.

Al - le - lú - ia. • ij.

II

✠ Qui sé

- qui - tur me, non ám - bu - lat in

té - ne - bris, sed ha - bé - bit

lú - men • ví - tae ae - tér - nae.

Post Septuagesimam, omissis Allelúia et ✠. sequenti, dicitur Tractus Beátus vir.

Po-su-í sti • Dó mi

Offert. VIII

- ne in cá pi te é - jus

co ró nam de lá - pi -

- de pi - o

- so: vi - tam pé - ti - it a te,

tri - bu - í sti é - i,

al - le

Qui mí - hi mí - ní - strat, * me se - quá - tur:

Comm.
V

et u - bi é - go sum, il - lic

et mi - ní - ster mé - us é - rit.

COMMUNE MARTYRUM TEMPORE PASCHALI.
DE UNO MARTYRE.

Pro - te - xí - sti me * Dé - us a con - vén -

Intr.
VII

tu ma - li - gnán - ti - um, al - le - lú -

ia: a mul - ti - tú - di - ne o - pe - ránti

- um in - i - qui - tá - tem, al - le - lú - ia, al - le -

- lú - ia. Ps. Ex - áu - di Dé - us o - ra - ti - ó - nem mé - am cum dé - pre -

- cor: a ti - mó - re in - i - mí - ci é - ri - pe á - nimam mé - am.

Gló - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu i Sán - cto. Sic - ut é - rat in prin -

HOW HAS THIS never been done before? Rehearsal videos—*each individual voice!*—for the best Roman Catholic hymns ... completely free of charge! Search the **Brébeuf Portal**: <https://www.ccwatershed.org/brebeuf/list/> for items like “Easter” or “Advent” or “Eucharist.”

- cí-pi-o, et nunc, et sém-per, et in saécu-la saecu-lórum. A - men.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ai - le - lú - ia *ij.

VII

The second system is labeled 'VII' on the left. It continues the vocal and piano parts from the first system. The vocal line has a melodic flourish with a fermata over the final note. The piano accompaniment provides harmonic support with sustained chords.

Con - fi - te -

The third system continues the musical setting. The vocal line features a series of eighth notes, and the piano accompaniment maintains a consistent rhythmic pattern. A fermata is placed over the final note of the system.

- bún - tur coé - li mi - ra - bí - li - a tú -

The fourth system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment consists of chords and moving lines in both hands.

- a Dó - mi - ne: ét - e -

The fifth system continues the musical setting. The vocal line has a melodic line with a fermata over the final note. The piano accompaniment provides harmonic support.

nim ve - ri - tá - tem

The sixth system is the final system on the page. It concludes the vocal and piano parts. The vocal line has a melodic line with a fermata over the final note. The piano accompaniment provides harmonic support.

HOW HAS THIS never been done before? Rehearsal videos—*each individual voice!*—for the best Roman Catholic hymns ... completely free of charge! Search the **Brébeuf Portal**: <https://www.ccwatershed.org/brebeuf/list/> for items like “Easter” or “Advent” or “Eucharist.”

tú - am in ec -

- clé - si - a * san - ctó - rum.

Allelúia *Ů. Posuisti. page 19*

Con - fi - te - búr - tur * coé

Offert. VII

- li mi - ra - bí - li - a tu - a Dó

- mi - ne, et ve - ri - tá - tem tu -

am in ec.cle.si.a san - ctó

rum, al - le lú - ia al - le

lú - ia.

Comm. V
Lae - tá - bi - tur jú - stus in Dó mi

- no, et spe - rá - bit in é - o: et lau - da - bún -

tur ó - mnes ré - cti cór - de,

al - le - lú - ia, al - le lú - ia.

DE PLURIBUS MARTYRIBUS.
TEMPORE PASCHALI.

Intr.
III

Sáncti tú - i, *Dó - mi - ne, be - ne - dí -

- cent te: gló - ri - am ré - gni tú - i di - cent, alle -

- lú - ia, al - le lú - ia. Ps. Exal - tá - bo te Déus mé -

- us Rex: et be - ne - dí - cam nó - mi - ni tú - o in saé - culum et in saé - culum, saé -

- li. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. *Sic - ut é -

- rat in princi - pi - o, et nunc, et sém - per, et in saé - cu - la sae - cu - ló - rum. Amen.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a series of eighth notes, followed by a quarter rest and then a melodic phrase. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Al - le - lú - ia. *ij.

VIII

The second system is labeled 'VIII' on the left. It continues the musical piece with a vocal line and piano accompaniment. The vocal line features a melodic line with some grace notes and a final cadence. The piano accompaniment continues with a steady harmonic accompaniment.

¶ Sán - cti

The third system of music shows the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata over the final note. The piano accompaniment provides a consistent harmonic support.

tú - i, Dó - mi - ne, flo - ré - bunt sic - ut lí -

The fourth system continues the musical piece. The vocal line has a melodic line with a fermata over the final note. The piano accompaniment continues with a steady harmonic accompaniment.

- li - um: et sic - ut ó - dor bál - sa - mi

The fifth system continues the musical piece. The vocal line has a melodic line with a fermata over the final note. The piano accompaniment continues with a steady harmonic accompaniment.

é - runt *an - te te.

The sixth and final system on this page shows the vocal line and piano accompaniment. The vocal line has a melodic line with a fermata over the final note. The piano accompaniment continues with a steady harmonic accompaniment.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a minor key, indicated by two flats in the key signature. The melody in the upper staff features eighth and sixteenth notes, with some slurs and accents. The bass line provides a steady accompaniment with quarter and eighth notes.

Al - le - lú - ia. *

IV

The second system of the musical score continues the piece. It features a vocal line with the lyrics "Al - le - lú - ia. *". The piano accompaniment is marked with a Roman numeral "IV". The melody includes a trill on the word "ia." and a fermata over the final note. The bass line continues with a similar accompaniment pattern.

The third system of the musical score continues the piece. The upper staff features a melodic line with eighth and sixteenth notes, and the lower staff provides a steady accompaniment with quarter and eighth notes.

Pre - ti - ó - sa in

The fourth system of the musical score continues the piece. The upper staff features a melodic line with eighth and sixteenth notes, and the lower staff provides a steady accompaniment with quarter and eighth notes.

conspé - ctu Dó - mi -

The fifth system of the musical score continues the piece. The upper staff features a melodic line with eighth and sixteenth notes, and the lower staff provides a steady accompaniment with quarter and eighth notes.

ni, mors san

The sixth system of the musical score continues the piece. The upper staff features a melodic line with eighth and sixteenth notes, and the lower staff provides a steady accompaniment with quarter and eighth notes.

- ctó rum * é jus.

Lae.tá mi - ni in Dó mi - no,

*St. Sebastian
20 Jan.*

Offert.
I

et ex - sul - tá - te jú -

sti: et glo -

- ri - á - mi - ni ó - mnes ré -

_cti cór - de, al - le - lú -

ia, al - le - lú - ia.

Comm. VII
Gau - dé - te * jú - sti in Dó -

mi - no, al - le - lú - ia: ré -

- ctos dé - cet col - lau - dá - ti - o,

al - le - lú - ia.

In Communi Confessorum et Virginum, et in aliis Missis Tempore Paschali, omnia dicuntur ut infra, addito in Introitu ante Psalmum duplici Allelúia, et in fine Offertorii et Communionis uno Allelúia, ubi non habetur: et omisso Graduali, dicuntur duo V. cum quatuor Allelúia, ut suis locis ponitur.

COMMUNE PLURIMORUM MARTYRUM
EXTRA TEMPUS PASCHALE

S. Sebastianus 20 Jan.

Intr. IV

In-tret * in con - spéctu tú - o, Dó - mi - ne,

gé - mi - tus com - pe - di - tó - rum, réd - de vi - cí - nis nó - stris

sé - ptu - plum in sí - nu e - ó - rum:

vin - di - ca sán - guinem san - ctó - rum tu - ó - rum, qui

ef - fú - sus est. Ps. Dé - us ve - nérunt géntes in haere - di - tá - tem

tú - am, * pol - lu - é - runt té - m - plums á - n - ctum tú - um: po - su - é - runt Je - rú - sa - lem in po - mó - rum ca -

- stó - di - am. Gló - ri - a Pá - tri, et Fí - li - o, et Spi - rí - tu - i Sán - cto. * Sic -

- ut é - rat in prin - cí - pi - o, et nunc, et sé - m - per, et in sa - é - cu - la sa - é - cu - ló - rum. Amen.

Glo - ri - ó - sus * Dé - us in

Grad. I

sán - ctis,

mi - rá - bi - lis

in ma - je - stá - te,

fá - ci - ens pro - dí - gi - a.

Déx - te - ra tú - a, Dó -

mi - ne, glo - ri - fi - cá -

- ta est in vir - tu

te:

déx - te - ra má - nus



Are you a Roman Catholic music director? Explore the terrific new resources available to you! As of 15 April 2023, **more than 900 free rehearsal videos** have been uploaded to the Brébeuf Hymn Portal—and *they're free to download, without even a login!* The Brébeuf Hymnal set, which includes the marvelous CHORAL SUPPLEMENT and 3-volume spiral bound ORGAN ACCOMPANIMENT, has been described as **“the peerless and indispensable resource for any parish musician serious about authentic Catholic music.”**





NOTHING is more nerve-racking than programming a hymn for Mass only to discover that nobody else knows it—which leaves the poor musician singing all alone, trying desperately not to crumble.

The **Saint John Brébeuf Hymnal** uses an inspired series of “**common melodies**” with powerful texts for each feast of the liturgical year: the Baptism of the Lord, the Epiphany, the Ascension, Ordinary Time, and so forth. This strategy means your congregation can be gently weaned off the secular, Broadway-inspired, undignified hymns that have become all too common since the 1970s.

One of the main writers for the official blog of the Church Music Association of America declared (6/10/2022) that the Brébeuf Hymnal “**has no parallel and not even any close competitor.**”

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tú a

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with lyrics 'tú' and 'a'. The lower staff is in bass clef and provides a harmonic accompaniment. The key signature has two sharps (F# and C#).

confré

The second system continues the musical piece. The upper staff has the lyrics 'confré'. The notation includes various musical ornaments and phrasing slurs. The lower staff continues the accompaniment.

- git * in - i - mí COS.

The third system features the lyrics '- git * in - i - mí COS.'. The melodic line in the upper staff is more active, with several slurs and ornaments. The lower staff provides a steady accompaniment.

Al - le - lú - ia. * ij.

II

The fourth system is marked with a large 'II' on the left. The lyrics are 'Al - le - lú - ia. * ij.'. The key signature changes to two flats (Bb and Eb). The upper staff has a melodic line with slurs and ornaments, while the lower staff continues the accompaniment.

ra san - ctó - rum in pá - ce se

† Cór - po -

The fifth system contains the lyrics 'ra san - ctó - rum in pá - ce se' and '† Cór - po -'. The notation includes a fermata over a note in the upper staff. The lower staff continues the accompaniment.

ra san - ctó - rum in pá - ce se

The sixth system continues the lyrics 'ra san - ctó - rum in pá - ce se'. The melodic line in the upper staff is highly rhythmic and features many slurs. The lower staff provides a consistent accompaniment.

- púl - ta sunt,

et nó - mi - na e - ó - rum ví - ventin ge -

- ne - ra - ti - ó - ne *et ge - ne - ra - ti - ó - nem.

Post Septuagesimam, omissis Allelúia et V̇ sequenti, dicitur:

Qui sé - mi - nant *in

Tract.
VIII

lá - cri - mis, ingáu - di - o mé -

tent. E. ún - tes í -

The first system of music shows a piano accompaniment. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and moving lines. The key signature has two flats, and the time signature is 4/4.

- bant, et flé - bant, mit - tén - tes sé -

The second system continues the piano accompaniment. The treble staff features a melodic line with various ornaments and dynamics, and the bass staff continues with a steady accompaniment.

mi - na sú.a.

The third system of music shows the piano accompaniment. The treble staff has a melodic line with accents and slurs, and the bass staff provides a consistent accompaniment.

Venién - tes au - tem vé - ni - ent

The fourth system of music shows the piano accompaniment. The treble staff has a melodic line with various ornaments and dynamics, and the bass staff provides a consistent accompaniment.

cum ex - sul - ta - ti - ó - ne,

The fifth system of music shows the piano accompaniment. The treble staff has a melodic line with various ornaments and dynamics, and the bass staff provides a consistent accompaniment.

por - tán - tes * maní - pu - lossúos.

The sixth system of music shows the piano accompaniment. The treble staff has a melodic line with various ornaments and dynamics, and the bass staff provides a consistent accompaniment.

Mi - rá - bi - lis Dé - us * in

Offert.
VIII

sán ctis sú - is: Dé - us Is

- ra - el, í - pse dá - bit vir - tú

- tem, et for - tí - tú - di - nem plé -

- bi sú - ae: be - ne - dí - ctus

Dé - us, al -

le - lú - ia.

Et si co - ram homí - ni - bus *tormén - ta pássi -

Comm.
I

sunt, Dé.us ten - tá - vit é - os: tam - quam

áu - rum in for - ná - ce proba - vit é - os,

et qua - si ho - lo - cáu - sta ac.cé - pit é - os.

DE EODEM COMMUNI.
ALIA MISSA.

Intr. I

Sa-pi-én-ti - am-san - ctó rum nár - rent póp-u - lí,

et láu - des e - ó rum nún-ti - et ec-clé-si - a: nómi -

- na autem e - ó - rum ví - vent in saécu - lum saé -

- cu - li. Ps. Ex-sul - tá-te jú - sti in Dómi - no: ré - ctos decet col - laudá -

- ti - o. Gló-ri - a Pátri, et Fi-li-o, et Spiri - tu - i Sán - cto. *Sic - ut é -

- rat in princi-pi-o, et nunc et sém - per, et in saécu la saecu - lórum. A - men.

A - ni - ma nó - stra,

* sic. ut pás -

Grad.
V

- ser, e - ré - pta est

de lá - que - o ve

nán - ti - um.

∇ Láqueus

con - trí - tus est,

et

nos li - be - rá

ti

sú -

mus: ad - ju - to - ri - um no - strum in

nó - mi - ne Dó mi ni, qui fé - cit

cæ - lum * et tér - ram.

I Al - le - lú ia. * ij.

† Jú sti e - pu - lén

tur, et exsúl - tent in con - spe -

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ctu Dé - i: de - le - ctén

The second system continues the musical piece. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system shows the continuation of the vocal melody and piano accompaniment. The piano part includes some rests in the bass line, creating a more active role for the right hand.

- tur * in lae - tí - ti - a.

The fourth system concludes the main section of the page. The vocal line ends with a final note, and the piano accompaniment provides a clear cadence.

The fifth system continues the musical notation, possibly representing a different part of the same piece or a continuation. It maintains the same key signature and instrumental arrangement.

Post Septuagesimam, omissis Allelúia et V sequenti, dicitur Tractus Qui séminant.

Ex - sul - tá - bunt * sán - cti in

Offert.
IV

The offertory section begins with the text 'Exsul tábunt * sán - cti in'. The musical notation features a vocal line and piano accompaniment. The piano part has a more rhythmic and chordal texture compared to the previous sections.

glo - ri - a, lae - ta - bún - tur

in cu - bí - li - bus sú - is: ex - al - ta - ti - ó - nes

Dé - i in fáu - ci - bus

e - ó - rum.

Di - co autem vo - bis * a - mí - cis me - is: ne

Comm. VIII

ter - re - á - mi - ni ab his, qui vos perse - quún - tur.

DE EODEM COMMUNI.
ALIA MISSA.

Sá-lus autem *ju - stó - rum a Dó - mi - no:

Intr.
I

et proté - ctor e - ó - rum est in tém - po - re tri -

- bu - la - ti - ó - nis. Ps. Nó - li æ - mu - lá - ri in

ma - ligná - ti - bus: * ne - que ze - lá - veris fa - ci - én - tes in - i - qui - tá - tem.

Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. * Sic - ut é - rat in prin -

- cí - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

Cla - ma - vé - runt jú - sti, * et

Grad.
VII

Dó - mi - nus ex - au - dí - vit é - os:

et ex ó - mni - bus tri - bu - la - ti - ó - ni -

- bus e - ó - rum

li - be - rá - vit é - os.

¶ Juxta est Dó -

mi-nus his, qui tri-bu-

-lá to sunt cór

de:

et hú - mi - les spí - ri - tu * sal -

- vá - bit.

Al - le - lú - ia. * ij.

V

Te Már - ty -

rum can - di - dá - tus láu

dat ex - ér - ci - tus, * Dó

mi - ne.

Post Septuagesimam, omissis Alleluia et V. sequenti, dicitur Tractus Qui séminant.

Jus - tó - rum * á - ni - mæ

Offert
I

in má - nu Dé -

i sunt, et non tán - get íl -

los tormén - tum ma - lí - ti - æ:

ví - si sunt ó cu - lis in - si - pi - én - ti - um

mó - ri: íl - li au

tem sunt in pá - ce, al -

- le

Quod dí - co vó - bis * in té - ne - bris, dí - ci - te in lú - mi - ne, dí -

Comm. IV

- cit Dó - mi - nus: et quod in áu - re au - dí - tis, præ - di - cá - te

su - per té - cta. *T.P.* Al - le lú - ia.

Lw. 156-154-153 COMMUNE CONFESSORIS PONTIFICIS

St. Carolus. Stá - tu - it * e - i Dó - mi - nus te - sta -

Intr. I

- mén - tum pá - cis, et prín - ci - pem fé - cit é - um: ut

HOW HAS THIS never been done before? Rehearsal videos—each individual voice!—for the best Roman Catholic hymns ... completely free of charge! Search the **Brébeuf Portal**: <https://www.ccwatershed.org/brebeuf/list/> for items like “Easter” or “Advent” or “Eucharist.”

sit íl li sa - cer - dó - ti - i dí - gni - tas in

ae - tér - num. *TPA* le - lú - ia, al - le -

lú - ia. *Ps.* Memén - to Dó - mi - ne Dá - vid: *

et o - mnismansu - e - tú - di - nis é - jus. Gló - ri - a Pá - tri, et Fí - li -

- o, et Spi - ri - tu - i Sán - cto. *Sic - ut é - rat in prin - cí - pi - o, et

nunc, et sém - per, et in sœ - cu - la sœ - cu - ló - rum. A - men.

Ec - ce * sacérdos má gnus, qui in di - é

Grad.
V

bus sú is plá - cu - it

Dé - o.

alléluia 6/8
Non est in - vén - tus sí - mi - lis íl - li,

qui conservá

ret *légem Ex - cé -

si.

Alleluia, alleluia, ¶ Tu es sacerdos, *p. 6.*
 Post Septuagesimam, omissis Alleluia et ¶ sequenti, dicitur Tractus Beatus vir, *p. 13.*
 Tempore Paschali omittitur Graduale, et ejus loco dicitur: Alleluia, alleluia. ¶ Tu es sacerdos
 deinde: Alleluia. ¶ Hic est sacerdos, *p. 12.*

In - vé - ni *Dá - vid sérvum mé - um,

Offert.
VIII

ó - le - o sáncto ún - xi é - um: má - nus e -

nim mé a au - xi - li - á - bi - tur é -

i, et brá - chi - um mé - um confor - tá -

bit é - um. ¶ Al - le - lú - ia.

Fr. 32
as-f-g-a

Comm.
VII

Fi-dé-lis sér-vus*et prú-dens, quem consti-tu-it Dó-mi-

-nus su-per fa-mí-li-am sú-am: ut det íl-lis

in tém-po-re tri-ti-

-ci men-sú-ram. *T.P.A.I.* le-lú-ia.

DE EODEM COMMUNI
ALIA MISSA.

Sa-cer-do-tes tú-i, *Dó-mi-ne,

Intr.
III

ín-du-ant ju-stí-ti-am, et

sán - cti tú - i ex - súl - tent: pro - pterDá - vid

The first system of music shows a vocal line in a soprano or alto register with lyrics 'sán - cti tú - i ex - súl - tent: pro - pterDá - vid'. The piano accompaniment consists of chords and moving lines in both hands, with a wavy hairpin indicating dynamics.

ser - vum tú - um, non a - vér -

The second system continues the vocal line with lyrics 'ser - vum tú - um, non a - vér -'. The piano accompaniment continues with similar harmonic support.

tas fá - ci - em Chrí - sti tú -

The third system continues the vocal line with lyrics 'tas fá - ci - em Chrí - sti tú -'. The piano accompaniment continues with similar harmonic support.

- i. *T.P.* Al - le - lú - ia, al - le - lú - ia. *Ps.* Memén - to

The fourth system continues the vocal line with lyrics '- i. *T.P.* Al - le - lú - ia, al - le - lú - ia. *Ps.* Memén - to'. The piano accompaniment continues with similar harmonic support.

Dómi - ne Dá - vid: *et om - nis mansue - tú - di - nis é - jus. Gló - ri -

The fifth system continues the vocal line with lyrics 'Dómi - ne Dá - vid: *et om - nis mansue - tú - di - nis é - jus. Gló - ri -'. The piano accompaniment continues with similar harmonic support.

- a Pá - tri, et Fí - li - o, et Spi - rí - tu - i Sán - cto. Sic - ut é - rat in princí - pi -

The sixth system continues the vocal line with lyrics '- a Pá - tri, et Fí - li - o, et Spi - rí - tu - i Sán - cto. Sic - ut é - rat in princí - pi -'. The piano accompaniment continues with similar harmonic support.

- o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. Amen.

Grad. I Sa - cerdó - tes * é - jus

ín - du - am sa - lu - tá -

ri: et

sán - cti é - jus exsul - ta - ti - ó -

ne exsul - tá - bunt.

Il - luc prodú - cam cór - nu Dá - vid:

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'Il' followed by eighth notes for 'luc prodú'. The piano accompaniment provides a steady harmonic support with quarter and eighth notes.

pa - rá

The second system continues the vocal line with eighth notes for 'pa - rá'. The piano accompaniment features a mix of quarter and eighth notes, maintaining the harmonic structure.

- vi - lucér

The third system continues the vocal line with eighth notes for '- vi - lucér'. The piano accompaniment includes some notes with flats, such as B-flat and E-flat.

nam

Chrí

The fourth system continues the vocal line with eighth notes for 'nam' and 'Chrí'. The piano accompaniment features a variety of note values and rests.

sto * mé

The fifth system continues the vocal line with eighth notes for 'sto * mé'. The piano accompaniment includes notes with flats and various rhythmic patterns.

o.

The sixth system continues the vocal line with eighth notes for 'o.'. The piano accompaniment features a mix of note values and rests, concluding the piece.

Al - le - lú - ia. * ij.

I

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and features a melodic line with various note values and rests. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines.

J̄ Ju - rá - vit Dó - mi - nus, et non paeni -

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same melodic and harmonic structure as the first system.

té - bit e - um: Tu es sa - cér - dos in

The third system continues the musical piece. The vocal line and piano accompaniment maintain the same melodic and harmonic structure as the first system.

æ - tér - num, se - - cún.dumór

The fourth system continues the musical piece. The vocal line and piano accompaniment maintain the same melodic and harmonic structure as the first system.

di - - nem * Mel - chí -

The fifth system continues the musical piece. The vocal line and piano accompaniment maintain the same melodic and harmonic structure as the first system.

se - - - - - dech.

*Post Septuagesimam, omissis Allelúia et V. sequenti dicitur Tractus Beátus vir, p. 19.
 Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia. V. Jurávit, ut supra;
 deinde: Allelúia. V. Amávit eum, ut infra, p. 68.
 Offertorium. Véritas mea, ut infra, p. 73.
 Communio. Beátus servus, ut infra, p. 74.*

COMMUNE DOCTORUM

In mé - di.o *Ecclé - si.æ a - pé - ru.it os é - jus:

Intr. VI

et im.plé - vit é - um Dó - mi - nus spí - ri - tu sa - pi -

- én - ti - æ, et in - tel - léctus: stó - lam glo -

- ri - æ in - du - it é - um. *T.P.* Al - le - lú - ia, al - le -

- lú - ia. *Ps.* Bó - num est confi - té - ri Dó - mi - no: * et psál - le - re nó - mi - ni tú -

- o, Al - tís - si - me. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. * Sic.

- ut é - rat in prí - ci - pi - o, et nunc et sém - per, et in saé - cu - la saé - cu - ló - rum. Amen.

Os jú sti * me - di -

Grad.
I

- tá - bi - tur sa - pi - én - ti - am,

et lín - gua é - jus

lo - qué - tur ju - dí - ci - um.

Lex Dé - i é - jus

in cór

de i - psi - us:

et non

supplan - ta - bún - tur

*grés - sus é - jus.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a treble clef and a common time signature. The piano accompaniment starts with a grand staff (treble and bass clefs). The lyrics '*grés - sus é - jus.' are written above the vocal line.

Al. le - lú - ia. *ij.

The second system of music continues the vocal line and piano accompaniment. The key signature remains one sharp (F#). The lyrics 'Al. le - lú - ia. *ij.' are written above the vocal line. The piano accompaniment continues with the same rhythmic and harmonic structure.

The third system of music continues the vocal line and piano accompaniment. The key signature remains one sharp (F#). The piano accompaniment features a steady bass line and a more active treble line.

A. má - vit e - um

The fourth system of music continues the vocal line and piano accompaniment. The key signature remains one sharp (F#). The lyrics 'A. má - vit e - um' are written above the vocal line. The piano accompaniment continues with the same rhythmic and harmonic structure.

Dó - mi - nus, et or - ná - vit é - um: stólam gló -

The fifth system of music continues the vocal line and piano accompaniment. The key signature remains one sharp (F#). The lyrics 'Dó - mi - nus, et or - ná - vit é - um: stólam gló -' are written above the vocal line. The piano accompaniment continues with the same rhythmic and harmonic structure.

ri - æ in

The sixth system of music continues the vocal line and piano accompaniment. The key signature remains one sharp (F#). The lyrics 'ri - æ in' are written above the vocal line. The piano accompaniment continues with the same rhythmic and harmonic structure.

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- du - it * e

um.

*Post Septuagesimam, omissis Allelúia et V̇ sequenti, dicitur Tractus Beátus vir, p. 13.
Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia. V̇ Amávit, ut supra; deinde:*

Al - le - lú ia . *

I

V̇ Jús - tus ger - mi -

- ná - bit sic - ut lí - li - um: et

fle ré

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'fle ré' and continues with a melodic line of eighth and sixteenth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

bit in æ - tér - num * an.te Dó -

The second system continues the musical piece. The vocal line has a rest for the first few measures before entering with the lyrics 'bit in æ - tér - num * an.te Dó -'. The piano accompaniment continues with its harmonic support.

- mi - num.

The third system shows the vocal line with the lyrics '- mi - num.'. The piano accompaniment features some grace notes and continues to support the vocal melody.

The fourth system continues the musical piece. The vocal line has a rest for the first few measures before entering with the lyrics 'Jú - stus * ut pál - ma'. The piano accompaniment continues with its harmonic support.

Jú - stus * ut pál - ma

Offert.
IV

The fifth system continues the musical piece. The vocal line has a rest for the first few measures before entering with the lyrics 'flo - ré - bit: sic - ut cé'. The piano accompaniment continues with its harmonic support.

flo - ré - bit: sic - ut cé

The sixth system continues the musical piece. The vocal line has a rest for the first few measures before entering with the lyrics 'flo - ré - bit: sic - ut cé'. The piano accompaniment continues with its harmonic support.

drus, quae in Li - ba - no

est, mul - ti - pli - cá

bi - tur. *TPA1* le - lú - ia.

Communio. Fidélis servus, p. 58.

COMMUNE CONFESSORIS NON PONTIFICIS

13 Oct. St. Eduard

Os jú - sti *me - di - tá - bi - tur sa - pi -

Intr. VI

én - ti - am, et lín - gua é - jus lo - qué - tur ju - di -

- ci - um: lex Dé - i é - jus in córde i -

- psi - us. *TF* Al - le - lú - ia, al - le - lú - ia. *F* & *Nó* -

- li æ - mu - lá - ri in ma - lignán - ti - bus: * né - que ze - lá - ve - ris fa - ci - én - tes in -

- i - qui - tá - tem. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. * Sic -

- ut é - rat in prin - ci - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. Amen.

Jú - stus * ut pál - ma flo - ré bit: sic, ut cé -

Grad II

- drus Li - ba - ni

mul - ti - pli - cá

bi - tur

in dó

mo Dó - mi - ni.

♩ Ad an.

- nun - ti - ándum má

ne

mi

se - ri - có - ri - á - m

tú

am, et ve - ri - tá -

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- tem tú

am

per

nó - ctem.

Al - le

lú - ia.

• ij.

I

Be - á

tus

vir, qui súf

- fert ten

ta - ti - ó

nem:

quó

ni -

- am cum probá - tus fú - e - rit, ac - cí - pi - et co -

- ró - nam ví - tæ.

*Post Septuagesimam, omissis Allelúia et V. sequenti, dicitur Tractus Béatus vir, p. 13.
Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia. V. Beátus vir, ut supra; deinde:
Allelúia. V. Amávit, p. 68.*

Vé - ri - tas mé - a * et mi - se - ri -

Offert.
II

- cór - di - a mé - a cum í - pso: et

in nó - mi - ne mé - o ex - al - tá - bi - tur cór - nu -

é - jus. *TPA* Al - le lú - ia.

Be - á - tus sér - vus, *quem, cum vé - ne - rit

Comm. III

Dó - mi - nus, in - vé - ne - rit vi - gi - lán - tem: á - men dí - co

vo - bis, su - per óm - ni - a bó - na sú - a con - sti - tu - et

é - um. *TP* Al - le lú - ia.

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DE EODEM COMMUNI
ALIA MISSA

Ju - - - stus * ut pal - - ma fio -

Intr. I

- ré - - bit: sic ut cédrus Lí - ba - ni multi - pli - cá - - bi -

- tur: plan - tá - - tus in dó - mo Dó - mi - - ni, in

á - tri - is dó - mus Déi nó - - - stri. *T.P.* Al - le -

- lú - ia, al - le - - lú - ia. *R.* Bónum est con - fi -

- té - ri Dó - mi - no: * et psál - le - re nó - mi - ni tú - o, Altí - si - me.

Gló-ri - a Pá-tri. et Fí-li-o, et Spi-ri - tu-i Sán - cto. * Sic - ut e

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a 7-measure rest, followed by a melodic phrase. The piano accompaniment provides a harmonic foundation with sustained chords and moving bass lines.

rat in princí - pi - o, et nunc, et sém - per, et in sae - cu - la sae - cu -

The second system continues the vocal and piano parts from the first system. The vocal line has another 7-measure rest before the next phrase. The piano accompaniment maintains its harmonic support.

- lórum. A - men. GRADUALE. Os justi. 64. Al - le - lú - ia. * ij.

The third system is divided into two parts. The left part, marked with a 'V', shows a vocal line in G major. The right part, marked with a 'V', shows a piano accompaniment in a new key signature, D minor (two flats). The text 'GRADUALE. Os justi. 64.' and '* ij.' is positioned above the piano part.

Be - á -

The fourth system features a vocal line and piano accompaniment. The vocal line has a 7-measure rest followed by a melodic phrase. The piano accompaniment continues with sustained chords and moving bass lines.

- tus vir, qui tí - met Dómi - num:

The fifth system continues the vocal and piano parts. The vocal line has a 7-measure rest before the next phrase. The piano accompaniment maintains its harmonic support.

in mandá - tis é - jus * cú -

The sixth system concludes the page with a vocal line and piano accompaniment. The vocal line has a 7-measure rest followed by a melodic phrase. The piano accompaniment provides a final harmonic support.

- pit ni-mis.

*Post Septuagesimam, omissis Allelúia et V. sequenti, dicitur Tractus Beátus vir, 19.
Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia. V. Jústus ut pálma, ut supra; deinde:
Alleluia. V. Jústus germinábit, 67.*

In vir-tú - te tú - a, * Dó - mi - ne, lae - tá - bi -

Offert.

VI

- tur jú - stus, et su - - per sa - lu - tá -

- re tú - - um exsul-tá-bit ve-he - - mén - - ter:

de-si - dé - ri - um á - ni-mae é - - - jus tri-bu - i - sti

é - - - i. T.P.

Al - le - - - lú - - - ia.

A - men * dí -

Comm

I

- co vó - - - bis: quod vos, qui re-li-quí - stis

ó - mni - a, et se-cú-ti' é - - stis me, cén-tu - plumac-ci-pi-

- é - tis, et vítam ae - tér - - nam pos - - si - dé-

- bi - - - tis. *T.P.* Al - le - - - lú - - - ia.

DE EODEM COMMUNI
MISSA PRO ABBATIBUS

INTROITUS. Os jústi. 69

Dó - mi - ne, * prae - ve - ní - sti é - - um

Grad.

IV

in be-ne - di-cti - ó-ni - bus dul-cé - di - nis: po-su -

- í - sti in cá - pi-te é - jus co - ró - nam de lá -

- pi - de pre-ti - ó -

- so. *Ví-tam*

pé - ti-it, et tri - bu-i - sti é -

- i longi-tú - di - nem di - é -

- rum in saé - - - cu - lum * saé - - - cu - -

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics 'rum in saé' are positioned above the treble staff.

- li.

The second system continues the musical piece with the same key signature and clefs. The treble staff shows a continuation of the melodic line, and the bass staff maintains the accompaniment. The lyrics '- li.' are placed above the treble staff.

Al-le - - lú - - - ia. * ij.

I

The third system introduces a new key signature of two flats (Bb and Eb) and a common time signature. The treble staff begins with a rest followed by a melodic line, and the bass staff starts with a chordal accompaniment. The lyrics 'Al-le lú ia. * ij.' are written above the treble staff.

The fourth system continues the piece in the same key signature and time signature. The treble staff features a melodic line with various note values, and the bass staff provides a steady accompaniment.

Ÿ Jú - stus ut pál - ma

The fifth system continues the musical notation with the same key signature and time signature. The treble staff has a melodic line, and the bass staff has an accompaniment. The lyrics 'Ÿ Jus ut pál ma' are positioned above the treble staff.

flo - ré - - bit, et sic-ut cé - -

The sixth system concludes the page with the same key signature and time signature. The treble staff shows a melodic line, and the bass staff has an accompaniment. The lyrics 'flo ré bit, et sic-ut cé' are written above the treble staff.

drus

* multi - pli - cá - bi - tur.

*Post Septuagesimam, omissis Allelúia et V. sequenti, dicitur Tractus Beátus vir, 13.
Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia. V. Jústus ut pálma, ut supra; deinde:
Allelúia. V. Jústus germinábit, 87.*

De - si - dé - ri - um * á - ni - mae é -

Offert.

- jus tri - bu - í - sti é - i, Dó - mi - ne, et vo -

- lun - tá - te - la - bi - ó - rum é - - - jus - non frau - dá - - sti

é - um: po - su - í - - sti in cá - pi - te é - - jus co -

- ró - - nam de lá - pi - de pre - ti - ó - - -

so. *T.P.* Al - le - - lú - - ia.

COMMUNIO. Fidélis sérvus. 58

COMMUNE VIRGINUN PRO VIRGINE ET MARTYRE

Lo - que - bar - de - te - sti - mó - ni - - is tú - - is in

Intr.

V

con - spéctu ré - gum, et non con - fun - dé - bar:

et me-di-tá - bar in man - dá - tis tú - is, quae

di - lé - xi ní - mis. *TP.* Al-le - lú - ia, al -

- le - lú - ia. *P.* Be-á-ti im-ma-cu-lá-ti in ví-a: * qui ám-bu-lant in

lé-ge Dó-mi-ni. Gló-ri-a Pá-tri, et Fí-li-o, et Spí-rí-tu-i Sáncto. * Si-cut é -

- rat in princí - pi - o, et nunc, et sémper, et in saé - cu - la saé - cu - ló - rum. A - men.

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Di - le - xi - sti • ju - sti - ti - am,

Grad. VIII

et o - dí - sti in - i - qui - tá - tem.

Ů. Pro - pter - e - a ún - xit te Dé -

- us, Dé - us tú - us, ó - le - o • læ - ti - ti -

- aë.

Al - le -

- lú - ia. • ů.

Ad - - du - cén -

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a fermata over a note. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

- tur ré - gi vir gi - nes post

The second system continues the musical piece. The upper staff features a melodic line with a fermata and a slur. The lower staff continues the accompaniment with sustained chords and moving bass lines.

é - am: pró - xi - mae é - jus af - fe - rén -

The third system shows the continuation of the hymn. The upper staff has a melodic line with a fermata and a slur. The lower staff provides a steady accompaniment.

The fourth system continues the musical notation. The upper staff features a melodic line with a fermata and a slur. The lower staff continues the accompaniment.

tur

The fifth system continues the musical notation. The upper staff features a melodic line with a fermata and a slur. The lower staff continues the accompaniment.

ti - bi * in lae - ti - ti - a.

The sixth system concludes the musical notation. The upper staff features a melodic line with a fermata and a slur. The lower staff continues the accompaniment.

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Post Septuagesimam, omissis Allelúia et V. sequenti, dicitur:

M.M. $\text{♩} = 160$

Vé - ni

* spón - sa Chri -

Tract.

VIII

- - - sti, ác - ci - pe co -

- ró - nam, quam tí - bi Dó - mi - nus

praepá - vit in ae - - tér - - num: *

pro cú - - jus a - mó - re sán - guinem tú - um

fu - dí -

The first system of music shows a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata over a note, followed by a melodic phrase. The piano accompaniment provides a harmonic and rhythmic foundation.

- - - sti.

Ź. Di - le - xi - sti ju - sti - ti - am,

The second system continues the musical piece. The vocal line features a melodic phrase with a fermata. The piano accompaniment consists of chords and moving lines in both hands.

et o - dí - - - sti

in - i - qui - tá - tem:

The third system shows the vocal line with a melodic phrase and a fermata. The piano accompaniment continues with harmonic support.

pro - ptér - e - a

The fourth system continues the musical piece. The vocal line has a melodic phrase with a fermata. The piano accompaniment provides a steady accompaniment.

ún - xit te Dé - us, Dé - us tú - us,

The fifth system shows the vocal line with a melodic phrase and a fermata. The piano accompaniment continues with harmonic support.

ó - le - o lae - tí - ti - ae prae

The sixth system continues the musical piece. The vocal line has a melodic phrase with a fermata. The piano accompaniment provides a steady accompaniment.

con sór - ti - bus tú - is.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

ŷ. Spé - ci - e tú -

The second system continues the vocal and piano parts. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment continues with similar rhythmic patterns. A fermata is placed over the final G5 note.

et pul - chri tú - di - ne tú - a

The third system continues the vocal and piano parts. The vocal line has a half note A5, followed by quarter notes B5, C6, and D6. The piano accompaniment continues with similar rhythmic patterns.

in - tén - de, pró -

The fourth system continues the vocal and piano parts. The vocal line has a half note E6, followed by quarter notes F6, G6, and A6. The piano accompaniment continues with similar rhythmic patterns.

- spe - re pro - ce - de, * et ré - gna.

The fifth system continues the vocal and piano parts. The vocal line has a half note B6, followed by quarter notes C7, D7, and E7. The piano accompaniment continues with similar rhythmic patterns.

The sixth system concludes the piece. The vocal line has a half note F7, followed by quarter notes G7, A7, and B7. The piano accompaniment continues with similar rhythmic patterns.

Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia. V̇. Adducéntur, ut supra; deinde:

M.M. ♩ = 160

Al - le - - - lú - - - ia. *

VIII

V̇. Spé - - ci - e tú - - a,

et pulchri - tú - di - ne tú - - - a in -

- tén - de, pró -

spe - re pro - cé - de, *et re -

- gna.

Offert. IV

ré - gi vir - gi - nes: pró - xi.mae é -

- jus af.fe - rén - tur tí - bi in

lae - tí - ti - a et ex.sul - ta - ti - ó - ne:

ad.du - cén - tur in tém - plum

ré - gi Dó - mi - no. *T.P.* Al -

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- le - - - - - lú - - - - ia.

M.M. ♩ = 160

Con - fun - dán -

Comm. I

- tur su - pér - - bi, * quia in - jú - ste in i - qui - tá - -

- tem fe - cé - runt in me: é - - go au - tem in man -

- dá - tis tú - is ex - er - cé - - bor, in

tú - is ju - sti - fi - ca - ti - ó - - ni - bus, ut non con - fún -

- - dar. T.P. Al - le - - - - lú - - - - ia.

ITEM PRO VIRGINE ET MARTYRE
ALIA MISSA

M.M. ♩ = 152

Me exspecta vé - runt *pec - ca - tó - res, ut pér -

Intr.

de - rent me: te - sti - mó - ni - a tú - a, Dó - mi - ne, in - tel - lé -

xi: ó - mnis consum - ma - ti - ó - nis ví - di - fi - nem:

lá - tum man - dá - tum tú - um ní - mis. *T.P.* Al - le - lú - ia,

al - le - lú - ia. *P.* Be - á - ti - immacu - lá - ti in ví - a: *

qui am - bulant in lé - ge Dó - mi - ni. Gló - ri - a Pá - tri, et Fí - li - o, et Spí -

- - rí tu - i Sán - cto. * Sic - ut é - rat in princí - pi - o, et nunc, et sém - per,

et in saé - cu - la saé - cu - ló - rum. A - men.

M.M. ♩ = 152

Ad - ju - vá -

Grad.

V

- - bit * é - - am Dé - - us vúl -

- - tu sú -

- o: Dé - us in mé - - di - - o

é - - - - jus, non com - mo -

Musical notation for the first system, featuring a treble staff with a melodic line and a bass staff with a supporting accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody includes a trill over the word 'jus'.

- vé - - - bi - tur.

Musical notation for the second system, continuing the melody and accompaniment. The melody features a trill over the word 'vé'.

Flú

Musical notation for the third system, starting with a dynamic marking of *p* (piano). The melody includes a trill over the word 'Flú'.

mi - nis im - - - petus

Musical notation for the fourth system, continuing the melody and accompaniment. The melody features a trill over the word 'petus'.

lae.ti - - - - fi - - - cat ci.vi.tá - - -

Musical notation for the fifth system, continuing the melody and accompaniment. The melody includes a trill over the word 'fi'.

- - - tem Dé - - - - i: sanctifi - cá - -

Musical notation for the sixth system, continuing the melody and accompaniment. The melody includes a trill over the word 'i'.

vit ta-ber-ná -

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is G major (one sharp). The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

cu - lum sú - um

*Al -

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same key signature and tempo. The piano part features a steady accompaniment pattern.

tís - simus.

The third system shows the vocal line and piano accompaniment. The piano part includes some chromatic movement in the bass line.

M.M. ♩ = 160

Al - le - lú - ia.

*ij.

IV

The fourth system is marked with a Roman numeral 'IV' on the left side. It continues the vocal and piano parts, with the piano accompaniment showing more complex harmonic textures.

The fifth system continues the musical piece. The vocal line and piano accompaniment are shown in this system.

Ÿ Hæc est

The sixth system concludes the page. It features the vocal line and piano accompaniment. The piano part has a more active bass line in this system.

vír - - gó sá - pi - ens,

et

tí -

- na de nú - me - ro *pru.dén - tum.

*Post Septuagesimam, omissis Allelúia et V. sequenti, dicitur Tractus Veni sponsa Christi ss
Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia. V. Haec est virgo, ut supra; deinde:*

M.M. ♩ = 160

Al - le - lú - ia. *

IV

Ÿ O quam púl - chra est cá - sta ge -

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is G minor (two flats). The vocal line begins with a half rest followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- ne - rá - ti - o

*cum

The second system continues the vocal and piano parts. The vocal line has a melodic contour with several accents. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

cla - ri - tá - tel

The third system continues the vocal and piano parts. The vocal line features a series of eighth notes with accents. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

The fourth system shows the continuation of the piano accompaniment. The bass line remains active with eighth notes, while the right hand plays chords and moving lines.

M.M. ♩ = 144 Dif - fú - sa est *grá - ti - a

The fifth system is labeled 'Offert.' and 'VIII'. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature remains G minor. The tempo is marked 'M.M. ♩ = 144'. The vocal line begins with a half rest followed by a melodic phrase. The piano accompaniment has a more active bass line with eighth notes.

in lá - bi - is tú - is:

The sixth system continues the vocal and piano parts. The vocal line has a melodic line with accents. The piano accompaniment continues with its eighth-note bass line and chords.

pro - ptér - e - a be - ne - dí - xit te

Dé - us in æ - tér - num,

et in saé - cu - lum saé -

- cu - li.

T.P. Al -

- le - lú - ia.

M.M. ♩ = 160

Fé - ci ju - dí - ci - um * et ju - sti - ti - am,

Comm.

IV

Dó-mi - - ne, non ca-lumni - én - tur mí-hi su-pér - bi: ad

ó - mni - a man-dá - ta tú - a di - ri -

- gé - bar, ó - mne mvi - am in i - qui-tá - tis ó - di -

- o há-bu - i. *T.P.* Al-le - - - lú - - - ia.

COMMUNE PLURIUM VIRGINUM ET MARTYRUM

Omnia dicuntur ut supra pro una Virgine et Martyre

PRO VIRGINE TANTUM

M.M. ♩ = 152

Di-le-xí - sti * ju-stí - - ti am, et o-di - sti

Intr.

VIII

in - i - qui - tá - tem: pro - pter - e - a ún -

- xit te Dé - us, Dé - us tú - us, ó - le - o lae - ti -

- ti - ae praeco - sór - ti - bus tú - is. *T.P.* Al - le -

- lú - ia, al - le - lú - ia. *P.* E - ru - ctá - vit cor méum

vér - bum bó - num: * dí - co é - go ó - pe - ra mé - a Ré - gi. Gló - ri -

- a Pá - tri, et Fí - li - o, et Spi - rí - tu - i Sán - cto. * Sic - ut é - rat in prin -

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-ci-pi-o, et nunc, et sém-per, et in sae-cu-la sae-cu-ló-rum A-men

Musical score for the first system, featuring a vocal line and piano accompaniment in G minor. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment features a steady eighth-note bass line and chords in the right hand.

M.M. ♩ = 152

Spé-ci-e tú-a, * et pulchritú-

Musical score for the second system, labeled 'Grad.' and 'V'. It features a vocal line and piano accompaniment. The piano part includes a prominent bass line with eighth notes and chords in the right hand.

di-ne tú-a

Musical score for the third system, with a vocal line and piano accompaniment. The piano accompaniment continues with a consistent eighth-note bass line and harmonic support in the right hand.

in-tén-de, pró-spe-

Musical score for the fourth system, with a vocal line and piano accompaniment. The piano part maintains the eighth-note bass line and provides harmonic accompaniment.

-re pro-cé-

Musical score for the fifth system, with a vocal line and piano accompaniment. The piano accompaniment continues with the eighth-note bass line and chords.

-de, et ré-gna.

Musical score for the sixth system, with a vocal line and piano accompaniment. The piano part concludes with the eighth-note bass line and final chords.

Ÿ Própter veri - tá -

- tem, et mansu.e - tú - di-nem,

et ju-sti -

ti-am:

et de - ducet

te mi-ra-bi -

li-ter • déx - te-ra tú -

a.

Allelúia, allelúia Ÿ Adducéntur Régi. 84

Post Septuagesimam, omissis Allelúia et Ÿ. sequenti, dicitur:

Au - di fi - li - a, * et ví - de,

Tract.

II

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is three sharps (F#, C#, G#). The vocal line begins with a quarter rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in the left hand.

et in - cí - na áurem tú - am:

The second system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes and accents. The piano accompaniment provides harmonic support with chords and moving bass lines.

qui a con - cu - pít rex spé - ci - em tú - am.

The third system shows the vocal line continuing with a melodic phrase. The piano accompaniment features a steady rhythm with chords and moving lines.

Ÿ Vultum tú - um depreca - bántur ó - mnes dí -

The fourth system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes and accents. The piano accompaniment provides harmonic support with chords and moving bass lines.

vi - tes plébis: fi - li - æ ré - gum

The fifth system shows the vocal line continuing with a melodic phrase. The piano accompaniment features a steady rhythm with chords and moving lines.

in ho - nó - re tú - o. Ÿ Ad - ducén - tur ré -

The sixth system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes and accents. The piano accompaniment provides harmonic support with chords and moving bass lines.

- gi vír-gi - nes posté - - am:

pró - ximæé - - jus af - fe - rén - tur tí - bi.

Ÿ Ad-ducén - tur in læ-ti - ti - - a et exsul - ta - ti-ó - - ne:

ad - ducén - - tur in tém -

- plum * ré - - - - - gis.

Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia, Ÿ. Adducéntur, 84; deinde Allelúia. Ÿ. Spécie tua. 89.

Offert. *III*

Fí - li - ae - ré - gum *

in ho - nó - re tú - o, á - sti - tit re - gi -

- na a déx - tris tú - is in vesti -

- tu de - au - rá - to, circúm - da -

- ta va - ri - e tá - te.

T.P. Al - le - lú - ia.

Quín - que • prudén - tes vír - gi - nes ac - ce - pé - runt

Comm. V

ó - le - um in vá - sis sú - is cum lam - pá - di - bus:

mé - di - a autem nó - cte cla - mor fáctus est: Ec - ce spónsus

vé - nit: ex - í - te ób - vi - am Chrí - sto Dó -

- mi - no. *T.P.* Al - le - lu - ia.

ITEM PRO VIRGINE TANTUM. ALIA MISSA

Vúl - tum tú - um • de - pre - ca - búntur ó - mnes dí -

Intr. II

- vi - tes plé - bis: ad - du - cén - tur ré - gi virgi - nes posté am:

pró - xi.mae é - jus ad - du - cén - tur tí - bi in lae - ti.ti.a

et exsul - ta.ti - - ó - ne. *TP* Al - le - lú - ia,

al - le - - lú - ia. *Ps.* E - ru - ctá - vit cor.méum vér - bum bó - num: * dí -

- co é - go ó - pe - ra mé - a ré - gi. Glóri - a Pátri, et Fí - li - o, et Spirí -

- tu - i Sán - cto. * Sic - ut é - rat in prin - cí - pi - o, et nunc, et sém - per, et in

sæ - cu - la sæ - cu - ló - rum. A - men.

M.M. ♩ = 152. Con - cu - pí -

Grad. I

vit • rex

de - córem

tú - um, quó - ni - am í - pse est Dómi - nus tú -

us.

Ÿ Audi fi - li - a,

et ví - de,

et in - cli - na • áu -

- rem tú - - - am.

Allélúia, allélúia. V. Haec est virgo. *p. 85*
Post Septuagesimam, omissis Alleluia et V. sequenti, dicitur Tractus Audi filia.
Tempore Paschali omittitur Graduale, et ejus loco dicitur: Alleluia, alleluia. V. Haec est virgo p. 85 deinde
 Alleluia. V. O quam pulchra. *p. 89;*
 OFFERTORIUM. Afferéntur regi. *p. 90*

m.m. $\text{♩} = 160.$ Sí - mi - le est ré - gnum cae - lí - rum hó - mi - ni ne - go -

Comm. VIII

- ti - a - tó - ri, quæ - ré - n - ti bó - nas mar - ga - rí - tas: in - vén -

- ta ú - na pre - ti - ó - sa mar - ga - rí - ta, dé - dit ó - mni - a sú -

- a, et compa - rá - vit é - am. *TP* Alle - lú - ia.

COMMUNE NON VIRGINUM
 PRO UNA MARTYRE NON VIRGINE

INTROITUS. Me expectavérunt. *p. 82*
 GRADUALE. Dilixisti justitiam. *p. 84*
Post septuagesimam, omissis Alleluia et V. sequenti, dicitur Tractus Veni sponsa Christi. p. 86
Tempore Paschali omittitur Graduale, et ejus loco dicitur: Alleluia, alleluia. V. Spécie tua p. 89 deinde:

Al - le - lú - - - ia.

II

Ÿ Pro - pter ve - ri - tá - -

- tem, et ma - su - e - tú - - di - - nem, et ju - stí -

- ti - am: et de - dú - -

- cet te mi - ra - bí - - li - ter

• déx - te - ra tú - a.

M.M. ♩ = 160.

Prin - ci - pes • per - se - cú - ti sunt me grá - tis, et

Comm.

I

a vér - bis tú - is for - mi - dá - vit cor mé - um:

lae - tá - bor é - go su - per e - ló qui - a tú - a, qua - si

qui in - vé - nit spó - li - a múl - ta.

TRA - le - - - - - lú - ia.

PRO NEC VIRGINE NEC MARTYRE

M.M. ♩ = 152

Co - gnó - vi, • Dó - mi - ne, qui a é - qui - tas

Intr.

III

HOW HAS THIS never been done before? Rehearsal videos—each individual voice!—for the best Roman Catholic hymns ... completely free of charge! Search the **Brébeuf Portal**: <https://www.ccwatershed.org/brebeuf/list/> for items like “Easter” or “Advent” or “Eucharist.”

ju - di - ci - a tú - - - a, et in ve - ri -

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has two flats (B-flat and E-flat). The vocal line begins with a series of eighth notes, followed by a quarter rest, and then continues with eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- tá - - te tú - a hu - mi - - li - á - sti

The second system of music continues the vocal line and piano accompaniment. The vocal line has a melisma over the word 'tú' and then continues with eighth notes. The piano accompaniment maintains the same rhythmic pattern.

me: con - fi - ge ti - mó - re tú - o cár - -

The third system of music continues the vocal line and piano accompaniment. The vocal line has a melisma over the word 'tú' and then continues with eighth notes. The piano accompaniment maintains the same rhythmic pattern.

- nes mé - as, a man - dá - - tis tú - is non

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a melisma over the word 'tú' and then continues with eighth notes. The piano accompaniment maintains the same rhythmic pattern.

me re - pél - - - las. *T.P.* Al - le - lú - ia al - le - -

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has a melisma over the word 'tú' and then continues with eighth notes. The piano accompaniment maintains the same rhythmic pattern.

- lú - - - ia. *F.* Be - á - ti im - ma - cu - lá - ti in ví - a: * qui

The sixth system of music continues the vocal line and piano accompaniment. The vocal line has a melisma over the word 'tú' and then continues with eighth notes. The piano accompaniment maintains the same rhythmic pattern.

ám - bu - lan - tin - lé - ge Dó - mi - ni. Gló - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i

Sán - cto. * Sic - ut é - rat in prin - ci - pi - o, et nun - c et sé - m - per, et

in saé - cu - la saé - cu - lá - rum. A - men.

M.M. ♩ = 152.

Dif - fú - sa est

* grá - ti - a in lá - bi - is tú -

is: pro - pter - e - a be -

- ne - dí - xit te Dé - us in

æ - - - tér - - - num.

- ri - tá - - - - - tem, et mansu -

- e - tú - dinem,

et ju - stí - - - - - ti - am:

et de - dú - cet te mi - ra - bí - - -

li - ter déx - te - ra tú - - -

a.

Allelúia, Allelúia. V̇. Spécie túa. p.101

Post Septuagesimam, omissis Allelúia et V̇ sequenti, dicitur Tractus Veni spónsa Christi p.88 praetermittendo ultimam primi V̇ clausulam, pro cuius amóre... fudísti.*

Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, Allelúia. V̇. Spécie, ut supra; deinde Allelúia. V̇. Propter veritátem. p.110

OFFERTORIUM. Diffúsa est. p.97

M.M. ♩ = 160

Di.le xí - sti * ju.stí - ti -

Comm.

IV

- am, et o - dí - sti in.i - quitá -

- tem: proptér.e - a ún - xit te Dé - us,

Dé - us tú - us. T.P. Alle - lú - ia.

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IN ANNIVERSARIO DEDICATIONIS
ECCLESIAE

M.M. $\text{♩} = 452$ Ter-ri-bi-lis est • ló-cus í - ste: hic dó - mus

Intr. II

Dé - i est, et pó-rta caé - li: et vo-cá -

- bi - tur áu - la Dé - i. *T.P.* Al - le - lú -

- ia, al - le - lú - ia. *Ps.* Quamdi - lé - cta taber-ná-cu-la tú-a, Dó-mi -

- ne vir-tú - tum! • con - cu - piscit, et dé - fi - cit á - ni - ma mé-a in á - tri - a Dó-mi -

- ni. Gló-ri - a Pátri et Fi-li-o, et Spirí - tu - i Sán - cto. Sic - ut é-rat in prin-

- ci - pi - o, et nunc, et sém - per, et in saé - cu - la saecu - ló - rum. A - men.

m.m. ♩ = 152 Ló - cus í - ste • a Dé - o fá - - - ctus

Grad. V

est, in - æ - sti - mábi - le sacra - - - mén - tum, ir - re - pre -

- hen - sí - bilis est.

Ÿ. Dé.us, cú.i ád -

- stat Ange.lórum chórus,

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ex_áu - - - di pré -

- ces servó - rum *tu_ó - - - rum.

M.M. ♩ = 160

Al.le - lú - - ia

VII

♩ Ad.o - rá - - -

- bo ad tém.plum sán - - ctum tú - - - um: et confi -

- té -

bor • nó - mi - ni

tú - o.

Post Septuagesimam, omissis Allelúia et V. sequenti dicitur:

m. m. ♩ = 160

Tract. VIII

Qui confi - dunt • in Dó - mi - no, sic -

- ut mons Sí - on: non com -

mo - vé bi - tur in actér -

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num, qui há - bi - tat in Je - rú -

sa - lem. V̇ Món -

tes in circú - i - tu é - jus:

et Dómi - nus in cir - cú -

i - tu, pó - pu - li sú - i, ex

hoc nunc et us - que * in saé - culum.

Piano accompaniment for the first system, featuring a treble and bass clef with various rhythmic patterns and accidentals.

Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, Allelúia. V. Adorábo, ut supra; deinde:

M.M. ♩ = 160

Al - le - lú - ia *

Vocal line and piano accompaniment for the first system of the second section, starting with the tempo marking 'M.M. ♩ = 160' and the lyrics 'Al - le - lú - ia *'. The piano part includes a 'V' marking.

Ů Be - ne fun -

Piano accompaniment for the second system of the second section, continuing the musical accompaniment for the vocal line.

- dá - ta est dó - mus Dó - mi - ni su -

Piano accompaniment for the third system of the second section, continuing the musical accompaniment for the vocal line.

pra fír - mam * pé -

Piano accompaniment for the fourth system of the second section, concluding the musical accompaniment for the vocal line.

tram.

M.M. $\text{♩} = 144$

Do - mi - ne Dé - us * in sim - pli - ci - tá - te cór -

Offert.

VI

- dis mé - i laé - tus ób - tu - li u - ni -

- vér - sa: et pó - pulum tú - um, qui re -

- pér - tus est, ví - di cum in - gén - ti gáu - di -

- o: Dé - us Is - ra - el, custó - di hanc

vo - lun - tá - tem,

Do - mi - ne Dé -

us. *T.P.* Al - le - lú - ia.

M.M. ♩ = 160

Dómus mé - a, * dó - mus o - ra - ti - ó - nis vo - cá - bi -

- tur, dícit Dómi - nus: in é - a ó -

- mnis, qui pé - tit, ác - ci - pit: et qui quaérit, ín - ve - nit, et pulsán -

- ti a - pe - ri - é - tur. *T.P.* Al - le - lú - ia.

MISSA DE SANCTA MARIA

AB ADVENTU USQUE AD NATIVITATEM DOMINI

Intr. I

Ro - rá - te • cae - li dé - su - per, et

nú - bes plú - ant jú - stum: a - pe - ri - á - tur tér - ra, et

gér - mi - net Sal - va - tó - rem. Ps. Be - ne - di - xísti Dó - mi - ne tér - ram

tú - am: • a - ver - tí - sti ca - pti - vi - tá - tem Já - cob. Gló - ri -

- a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. • Sic ut é - rat in prí - ci - pi - o, et

nunc, et sém - per, et in sae - cu - la sae - cu - ló - rum. A - men.

Tól li - te • pór - tas, prin - ci -

Grad.
II

- pes, vé - stras: et e -

- le - vá - mi - ni pór - tae æ - ter - ná - les:

et in - tro - í -

- bit Rex gló - ri -

- æ.

Quis ascen - det in món - tem Dó - mi - ni?

Musical notation for the first system, featuring a vocal line and a piano accompaniment in G major.

aut quis stábit in ló - co sáncto é -

Musical notation for the second system, continuing the vocal line and piano accompaniment.

- jus?

In - no - cens má -

Musical notation for the third system, continuing the vocal line and piano accompaniment.

ní - bus

et

Musical notation for the fourth system, continuing the vocal line and piano accompaniment.

mún - do * cór - de.

Musical notation for the fifth system, continuing the vocal line and piano accompaniment.

M M $\text{♩} = 160$

Al - le

lu - ia.

* ij.

II

Musical notation for the sixth system, featuring a piano accompaniment in G major.

A - ve

Ma -

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (F major). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

- rí - a, grá - ti - a plé - na: Dó - mi - nus té -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note E5, followed by quarter notes F5, G5, and A5. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

- cum: be - ne -

The third system continues the vocal line and piano accompaniment. The vocal line has a half note B5, followed by quarter notes C6, D6, and E6. The piano accompaniment continues with the same rhythmic pattern.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note F6, followed by quarter notes G6, A6, and B6. The piano accompaniment continues with the same rhythmic pattern.

- dí - cta tu * in mu - li - é - ri -

The fifth system continues the vocal line and piano accompaniment. The vocal line has a half note C7, followed by quarter notes D7, E7, and F7. The piano accompaniment continues with the same rhythmic pattern.

- bus.

The sixth system concludes the vocal line and piano accompaniment. The vocal line has a half note G7, followed by quarter notes A7, B7, and C8. The piano accompaniment continues with the same rhythmic pattern.

M M ♩ = 160

Ec-ce vír - go * con - cí - pi - et, et pá -

Comm. I

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

- ri et fi - li - um: et vō - cá - bi - tur

The second system continues the vocal and piano parts. The vocal line has a melodic contour with some slurs and accents. The piano accompaniment provides harmonic support with sustained chords and moving bass lines.

nó - men é - - jus Em - - má - - nu - el.

The third system concludes the vocal phrase. The vocal line ends with a final note and a fermata. The piano accompaniment continues with a steady harmonic accompaniment.

A NATIVITATE DOMINI USQUE AD PURIFICATIONEM

INTROITUS. Vultum tuum. p. 108

M M ♩ = 152

Spe-ci - - ó - sus * for -

Grad. III

The fourth system begins the 'Grad.' section. It features a vocal line and piano accompaniment in a different key signature (one flat). The tempo is marked as 'M M' with a quarter note equal to 152.

- ma prae fí - - li - is

The fifth system continues the 'Grad.' section. The vocal line has a melodic line with some slurs and accents. The piano accompaniment consists of chords and moving lines in both hands.

ho - mi - num:

dif - fú - sa

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, followed by eighth notes B4, A4, G4, and F4. The piano accompaniment in the lower staff features a steady eighth-note bass line and chords in the right hand.

est grá - ti - a

in lá -

The second system continues the musical piece. The melody in the upper staff has a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, followed by eighth notes A4, G4, and F4. The piano accompaniment continues with similar rhythmic patterns.

bi - is

tú

The third system shows the melody in the upper staff with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, followed by eighth notes A4, G4, and F4. The piano accompaniment provides harmonic support.

is.

Ť E - ru - ctá

vit cor

The fourth system features a key change to one flat (B-flat). The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, followed by eighth notes A4, G4, and F4. The piano accompaniment includes a dynamic marking 'p' (piano) at the beginning of the system.

mé -

um

vér -

The fifth system continues the melody in the upper staff with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, followed by eighth notes A4, G4, and F4. The piano accompaniment maintains the harmonic structure.

- bum bó - num:

* dí - co é

The sixth system concludes the page with the melody in the upper staff starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, followed by eighth notes A4, G4, and F4. The piano accompaniment provides a final harmonic setting.

- go ó - - pe-ra mé - - a Ré - - gi:

língua méa cá - la - - mus, scrí - bae

ve - ló - - ei - ter * scri -

- bèn - - tis.

Allelúia, allelúia. V. Post pártum. p. 138

Post Septuagesimam, omissis Allelúia et V. sequenti, dicitur:

Gáu - de * Ma - ri - a

Tract.
II

Vír - go, cúntas haé - reses só - - la

in - ter - e mi - sti. W Quae Gabri_é

lis Archán

ge - li dí - ctis cre - di - di - sti.

Ÿ Dum Vír - go

Dé - um et hó - mi - nem ge - nu - i

sti: et post pár - tum, Vír - go,

in - vi - o - lá - ta perman - sí - sti. V̂ Dé - i

Musical score for the first system, featuring a vocal line and piano accompaniment in G major. The vocal line consists of eighth and sixteenth notes, with some notes marked with accents (^). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Gé - ni - trix, in - ter - cé - de *pro nó -

Musical score for the second system, continuing the vocal and piano parts. The vocal line continues with eighth and sixteenth notes, and the piano accompaniment maintains its rhythmic pattern.

bis.

Musical score for the third system, concluding the 'bis' section. The vocal line ends with a final note, and the piano accompaniment provides a concluding cadence.

M. M. ♩ = 144

Fé - lix *nam - que es, sá - cra

Offert.

I

Musical score for the fourth system, starting the 'Offert.' section in F major. The tempo is marked 'M. M. ♩ = 144'. The vocal line begins with a quarter rest followed by eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line.

Vir - go Ma - ri - a, et

Musical score for the fifth system, continuing the 'Offert.' section. The vocal line continues with eighth and sixteenth notes, and the piano accompaniment maintains its rhythmic pattern.

ó - mni láu - de di - gnissi - ma: qui - a ex

Musical score for the sixth system, concluding the 'Offert.' section. The vocal line ends with a final note, and the piano accompaniment provides a concluding cadence.

te ór - tus est sol ju - - - stí - ti -

- ae, Chri - stus Dé - - - us nó - - - ster.

COMMUNIO. Beáta viscera. *p. 141*

A PURIFICATIONE USQUE AD PASCHA

INTROITUS. Sáve sáncta Párens. *p. 136*

GRADUALE. Benedicta et venerábilis *p. 137*

M. M. $\text{♩} = 160$

Al - le - lú - - - ia. * ij.

VIII

Ÿ Vir - - - ga Jés - se fló -

- ru - it: Vir - go Dé - - - um et hó - -

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mi-nem gé - nu - it: pá - cem De - us réd -
 di - dit, in se re-con-ci - li - ans • i - ma -
 sum - mis.

Post Septuagesimam, omissis Allelúia et V. sequenti, dicitur Tractus Gaude María. p. 130
 OFFERTORIUM. Felix namque es. p. 132
 COMMUNIO. Beáta viscera. p. 141

A PASCHA USQUE AD PENTECOSTEN

INTROITUS. Sálve sáncta Párens. p. 138
 Allelúia, allelúia. V. Vírga Jéssé flóruit. p. 133
 Allelúia. V. Ave María. p. 128

M.M. $\text{♩} = 144$ Be - á - ta es, • Vír -

Offert. VIII

Ma -

ri - a, quæ ó-mni-um portá - sti Cre-a - to -

rem: ge - nu - i - sti qui te

fé - cit, et in æ -

tér - num pér - ma - nes Vir - go, al -

le - lí - ia.

A PENTECOSTE USQUE AD ADVENTUM

M. M. ♩ = 152

Sál - ve • sáncta Pá - rens, e - ní - xa pu - ér - pe -

Intr.

II

- ra Ré - gem, qui caélum ter - rám - - que ré -

- git in sae - cu - la sae - cu - ló - rum. *T.P.* Al - le -- lú - ia, al - le - lu - ia. *Ps.* E - ru - ctá - vit cor mé - um

vér - bum bó - num: • dí - co é - go ó - pe - ra mé - a ré - gi. Gló - ri -

- a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto. Sic - ut e - rat in prin -

- ci - pi - o, et nunc, et sém - per, et in saé - cu - la saé - cu - ló - rum. A - men.

M.M. ♩ = 152

Be - nè - dícta * et ve - ne - rá - bi - lis es,

Grad.

IV

Vir - go Ma - ri - a: quae si - ne tá - ctu pu -

- dó - ris in - vén - ta es má -

- ter Salva - to - ris.

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V̇ Vir. go

Dé - i Gé - ni - trix, quem tó -

- tus non cápit ór - bis, in tú - a se

cláu - sit ví - sce - ra • fá - ctus hó -

- mo.

M.M. ♩ = 160

Al - le - lú - ia • ij.

IV

Ÿ Post pá - tum, Vir - go in - vi - o - lá -

- ta perman - sí - sti: Dé.i Gé.ni - trix

in - ter -

- cé - de * pro nó - bis.

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Offert.

VIII

a, grā - ti - a plé - na,
 Dó - mi - nus
 te - cum: be-ne - dí - cta tu in mu-
 - li - é - ri - bus, et be-ne - dí - ctus
 frú - ctus vén - tris tú - i. *T.P.*

The musical score consists of a piano accompaniment and a vocal line. The piano part is written in a grand staff with treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. The vocal line is written in a single staff with a treble clef, featuring a melodic line with various ornaments and dynamics. The lyrics are in Latin and are placed below the vocal line. The score is divided into six systems, each with a piano and vocal part. The tempo is marked as $\text{♩} = 160$. The key signature has two flats (B-flat and E-flat). The piece is titled 'Offert. VIII'.

Al - le - lú - ia.

M. M. ♩ = 160 Be - á - ta ví - sce - ra • Ma - ri - æ Vir - gi - nis, quæ

Comm. I

por - ta - vé - runt æ - tér - ni Pá - tris Fí -

li - um. *TP* Al - le - lú - ia.

MISSA VOTIVA DE IMMACULATA

M. M. ♩ = 152 Gáu - dens gau - dé - bo • in Dó - mi - no,

Intr. III

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et exsul-tá - bit á - ni-ma mé - a in Dé-o

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G minor (two flats). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

mé - o: qui - a ín du-it me ve-sti-mén -

The second system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

- tis sa-lú - tis, et ín-dumén - to justí - ti -

The third system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

- æ cir - cúm - de-dit me, qua-si spón - sam or -

The fourth system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

ná - tam mo - ni - li-bus sú - is. *TP* Al-le-lú - ia, al -

The fifth system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

- le - lú - ia. *Ps.* Ex-al - tá-bo te, Dó-mi-ne, quó-ni-am

The sixth system concludes the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

sus.ce.pí.sti me: * nec de - le.ctásti in . i . mí.cos mé - os su.per me.

Gló.ri - a Pátri, et Fí.li.o, et Spi.rí.tu.i Sán - cto. * Sic - ut é - rat in prin.

- ci . pi . o, et nunc, et sém - per, et in sae . cu . la sae . cu - ló - rum. Amen.

M.M. ♩ = 152

Be.ne - dí - cta es tu, * Vír.go Ma.rí - a,

Grad.

V

a Dó - mi.no Dé.o excél - so,

praë ó - mni - bus muli - é - ri -

- bus su - per tér - ram.

Ť Tu gló - - -

Musical notation for the first system, including treble and bass staves with lyrics.

- ri - a Je - rú - -

Musical notation for the second system, including treble and bass staves with lyrics.

sa - - lem, tu læ.tí - - ti - a Is - -

Musical notation for the third system, including treble and bass staves with lyrics.

- ra - el, tu ho - no - ri - fi - cénti - a

Musical notation for the fourth system, including treble and bass staves with lyrics.

pó - pu - li * nó - stri.

Musical notation for the fifth system, including treble and bass staves with lyrics.

M.M. ♩ = 160

Al - - le - lú - - - ia. * ij.

I

Musical notation for the sixth system, including treble and bass staves with lyrics.

The first system of the piano accompaniment features a treble and bass clef. The treble clef part begins with a series of eighth notes, while the bass clef part provides a steady accompaniment of quarter notes and chords.

Ÿ Tó - - ta púl - chra es,

The second system continues the piano accompaniment. It includes a repeat sign in the treble clef part, followed by a melodic line with a wavy hairpin. The bass clef part continues with its accompaniment.

Ma - - rí - a: et má - cu - la o -

The third system of the piano accompaniment shows the continuation of the melodic and harmonic lines. The treble clef part has a wavy hairpin, and the bass clef part maintains the accompaniment.

- ri - - - gi - ná - - - lis

The fourth system of the piano accompaniment continues the musical texture. The treble clef part features a melodic line with a wavy hairpin, and the bass clef part provides accompaniment.

* non est in te.

The fifth system of the piano accompaniment continues the musical texture. The treble clef part features a melodic line with a wavy hairpin, and the bass clef part provides accompaniment.

The sixth system of the piano accompaniment concludes the page. It features a final melodic phrase in the treble clef and a corresponding accompaniment in the bass clef.

A - - - ve * Ma - ri - - - a,

Offert.

VIII

The first system of music shows a vocal line in G major with lyrics 'A - - - ve * Ma - ri - - - a,'. The piano accompaniment consists of a treble and bass staff with chords and moving lines.

grā - - - ti - a plé - - -

The second system continues the vocal line with lyrics 'grā - - - ti - a plé - - -'. The piano accompaniment provides harmonic support with sustained chords and melodic fragments.

na: Dó - - - mi - nus té -

The third system continues the vocal line with lyrics 'na: Dó - - - mi - nus té -'. The piano accompaniment features a steady rhythmic pattern.

cum: be - ne - dí -

The fourth system continues the vocal line with lyrics 'cum: be - ne - dí -'. The piano accompaniment includes some rests in the vocal line.

- cta tu in mu - li - é -

The fifth system continues the vocal line with lyrics '- cta tu in mu - li - é -'. The piano accompaniment maintains the harmonic structure.

- ri - bus, al - le - lú - - - ia.

The sixth system concludes the vocal line with lyrics '- ri - bus, al - le - lú - - - ia.'. The piano accompaniment ends with a final chord.

M M $\text{♩} = 160$

Glo - ri - ó - - sa * dí - - cta sunt de

Comm.

VIII

te, Ma - rí - - a: qui - a fé - cit ti - bi má - -

- gna qui pót - - ens est. *T.P.* Al - le - lú - - ia.

*In Missis votivis post Septuagesimam, omissis Allelúia et V sequenti dicitur:*M M $\text{♩} = 160$

Fundamén - ta é - jus * in món - ti -

Tract.

VIII

- bus sán - - ctis: dí - li - git Dóminus pór -

- tas Si - on su - per ó - mni -

- a ta.berná - cu. la

Já - cob.

V̇ Glo.ri -

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a series of eighth notes, followed by a melodic phrase with a fermata. The piano accompaniment provides a steady harmonic support with chords and moving lines.

- ó - sa dí.cta sunt de te,

cí - vi -

The second system continues the musical piece. The vocal line features a melodic phrase with a fermata, followed by another melodic line. The piano accompaniment continues with a similar harmonic structure, supporting the vocal melody.

- tas Déi.

V̇ Hó - mo

The third system shows the vocal line with a melodic phrase and a fermata. The piano accompaniment continues to provide harmonic support with chords and moving lines.

ná - tus est in é - a,

et i - pse

The fourth system continues the musical piece. The vocal line features a melodic phrase with a fermata. The piano accompaniment continues with a similar harmonic structure, supporting the vocal melody.

fun - dá - vit é - am

* Al - tís - si. mus.

The fifth system continues the musical piece. The vocal line features a melodic phrase with a fermata. The piano accompaniment continues with a similar harmonic structure, supporting the vocal melody.

The sixth system is the final system on the page. It continues the musical piece with the vocal line and piano accompaniment. The vocal line features a melodic phrase with a fermata. The piano accompaniment continues with a similar harmonic structure, supporting the vocal melody.

M.M. ♩ = 160

Al - le - lu - ia. * ij.

VII

The first system of musical notation for the Alleluia. It consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked as M.M. ♩ = 160. The lyrics 'Al - le - lu - ia.' are written below the vocal line, with a * ij. marking.

The second system of musical notation, continuing the vocal line and piano accompaniment from the first system.

The third system of musical notation, continuing the vocal line and piano accompaniment.

Ÿ Tu gló - ri - a Je - rú - sa - lem,

The fourth system of musical notation, starting with the text 'Tu gloria Jerusalem'. It features a vocal line and piano accompaniment.

tu læ - ti - ti - a Is - ra - el, tu ho - no -

The fifth system of musical notation, starting with the text 'tu letitia Israel, tu hono-'. It features a vocal line and piano accompaniment.

- ri - fi - cén -

The sixth system of musical notation, starting with the text '- rificen-'. It features a vocal line and piano accompaniment.

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ti - a pó - pu - li * no - stri.

Musical score for the first system, featuring a vocal line and piano accompaniment in G major. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment provides a steady harmonic foundation with chords and moving lines in both hands.

Allelúia. Tóta púlchra es *ut supra*. p. 144.

MISSA VOTIVA DE SPIRITU SANCTO

M. M. $\text{♩} = 152$

Spíri - tus Dó-mi - ni * re - plé - vit ór - bem

Intr. VIII

Musical score for the second system, featuring a vocal line and piano accompaniment in B-flat major. The vocal line continues with eighth and sixteenth notes, and the piano accompaniment maintains the harmonic structure.

ter - rá - rum: et hoc quod cón - ti - net ó - mni -

Musical score for the third system, featuring a vocal line and piano accompaniment in B-flat major. The vocal line concludes with a final note, and the piano accompaniment provides a concluding harmonic support.

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- a, sci.én - ti - am há - bet vó - cis.

Ps. Exsúr - gat Dé.us, et dis.si.péntur in.i - mí - ci é - jus: * et fú - gi -

- ant qui o - dérunt é - um, a fá - ci - e é - jus. Gló.ri - a Pátri, et Fí - li -

- o, et Spi.rí - tu - i Sán - cto. * Sic - ut é - rat in princí - pi - o, et

nunc, et sém - per, et in sae.cu - la sae.cu - ló - rum. A - men.

TEMPORE PASCHALI

Spí.ri - tus Dó.mi - ni * re - plé - vit ór - bemter - rá -

- rum, al - le - lú - ia: et hoc quod cón - ti - net ó -

- mni - a, sci - én - ti - am há - bet vó - cis, al - le -

- lú - ia, al - le - lú - ia, al - le - lú - ia. Ps.

Exsúrgat Dóminus *ut supra*. p. 151.

M.M. ♩ = 152

Be - á - ta gens,* cújus est Dó - mi - nus Dé -

Grad.

I

- us e - ó - rum: pó - pu - lus, quem

e - lé - git Dó - mi - nus

in he-re-di-ta - - - tem sí-bi.

Ů Věr - bo Dó -

mi-ni

caé -

li fir -

- má - ti sunt:

et spí -

ri - tu ó -

- ris é - jus

ó -

mnis vir - tus * e -

rum.

Piano accompaniment for the first system of the Alleluia, featuring a treble and bass staff with various musical notations including slurs and accents.

Vocal line for the first system of the Alleluia, marked with a Roman numeral 'II' and featuring a treble staff with a melodic line and a bass staff with a supporting line.

Piano accompaniment for the second system of the Alleluia, featuring a treble and bass staff with various musical notations including slurs and accents.

Hic genuflectitur.
 V Vé

ni Sáncte Spí - ri - tus, ré - ple

Piano accompaniment for the third system of the Alleluia, featuring a treble and bass staff with various musical notations including slurs and accents.

tu - ó - rum cõrda fi - dé - li - um: et tú - i a - mó -

Piano accompaniment for the fourth system of the Alleluia, featuring a treble and bass staff with various musical notations including slurs and accents.

ris in é - is í - gnem • ac -

Piano accompaniment for the fifth system of the Alleluia, featuring a treble and bass staff with various musical notations including slurs and accents.

- - cén - de.

Piano accompaniment for the sixth system of the Alleluia, featuring a treble and bass staff with various musical notations including slurs and accents.

Post Séptuagesimam, omissis Allelúia et V Sequenti, dicitur:

E - mít - te • Spi - ri - tum tú - um, et

Tract.

II

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is G major (one sharp). The vocal line begins with a quarter rest followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

cre - a - bún - tur: et re - no.vá -

The second system continues the vocal and piano parts. The vocal line has a fermata over the word 'bún' and then continues with eighth notes. The piano accompaniment maintains its rhythmic pattern.

- bis fá - ci - em tér - rae. V O quam bó -

The third system continues the music, featuring a double bar line in the middle. The vocal line has a fermata over 'tér' and then continues. The piano accompaniment continues with eighth notes.

- nus et su - á - vis est, Dó -

The fourth system continues the vocal and piano parts. The vocal line has a fermata over the word 'Dó' and then continues with eighth notes. The piano accompaniment continues with eighth notes.

- mi - ne, Spi - ri - tú - us in

The fifth system continues the vocal and piano parts. The vocal line has a fermata over the word 'us' and then continues with eighth notes. The piano accompaniment continues with eighth notes.

nó - bis!

Hic genuflectitur
V Vé -

The sixth system concludes the piece. The vocal line has a fermata over 'bis!' and then continues with eighth notes. The piano accompaniment continues with eighth notes.

ni Sán - cte Spi - ri - - tus,

ré - - ple tu - ó - rum córda fi - dé - li - um: et tú -

- i a - mó - - ris in é - is í - gnem * ac - cén -

de.

Tempore Paschali omittitur Graduale, et ejus loco dicitur:

M. M. ♩ = 160

Al - le - lú - ia. * ij.

IV

Ÿ E - mitte Spi - ri - - tum tú - um, et crea - -

- bún - tur: et re.no.

- vá - bis fá - ci - em * tér - rae.

Allelúia X. Veni Sáncte Spíritus *ut supra.* p. 154

m.m. ♩ = 144 Con - fír - ma * hoc Dé - us quod

Offert. IV

o - pe - rá - tus es in nó - bis: a tém -

- plo tú - o, quod est in Je - rú -

- sa - lem, tí - bi óf - fe - rent ré -

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- ges mú - ne * - ra.

T.P. *

al - le -

Musical notation for the first system, including vocal line and piano accompaniment.

lú - ia.

M.M. ♩ = 160

Fáctus est * re - pēte de

Musical notation for the second system, including vocal line and piano accompaniment.

Comm.

VII

caé - lo só - nus ad - ve - ni - én - tis spí - ri - tus ve - he - mén - tis,

Musical notation for the third system, including vocal line and piano accompaniment.

u - bi - é - rant se - dén - tes: *T.P.* al - le - lú - ia:

Musical notation for the fourth system, including vocal line and piano accompaniment.

et re - plé - ti sunt ó - mnes Spí - ri - tu Sán - cto, loquén - tes ma - gná -

Musical notation for the fifth system, including vocal line and piano accompaniment.

li - a Dé - i. *T.P.* Al - le - lú - ia, al - le - lú - ia.

Musical notation for the sixth system, including vocal line and piano accompaniment.

MISSA PRO PACE

M. M. ♩ = 152

Da pá - cem,* Dó - mi - - ne, sus - ti nén - ti -

Intr.

I

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and a 7/8 time signature. The piano accompaniment starts with a bass clef and a key signature of one flat (B-flat). The music is marked 'Intr. I'.

- bus te, ut pro - phé - tae tú - - i fi - dé - - les in -

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'i' and a slur over 'fi - dé - les in -'. The piano accompaniment provides harmonic support with chords and moving lines.

- ve - ni - án - tur: ex - áu - di pré - ces sér - vi tú - - i,

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'i' and a slur over 'sér - vi tú -'. The piano accompaniment continues with a steady accompaniment.

et plé - bis tú - - ae Is - - ra - - el. *T.P.* Al - le -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'Al - le -'. The piano accompaniment features a more active melodic line in the right hand.

- lú - ia, al - le - - lú - - ia. *Ps.* Læ - tá - tus

The fifth system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'Læ - tá - tus'. The piano accompaniment continues with a steady accompaniment.

sum in his quæ dí - ctasunt mí - hi: * in dó - mo Dó.mi - ni i - bi - mus.

The sixth system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'i - bi - mus'. The piano accompaniment concludes the piece with a final chord.

Gló-ri - a Pá-tri, et Fi-li-o, et Spirí - tu-i Sán - cto. * Sic - ut é - rat in prin-

- ci - pi - o, et nunc, et sém - per, et in saé - cu - la saecu - ló - rum. A - men.

M. M. ♩ = 152

Ro - gá - te

* quae ad pá - cem

Grad. VII

sunt Je - rú - sa - lem:

et ab - un - dánti -

- a di - li - gén - ti - bus te.

Û Fi - at pax

in vir - tú -

- te tú - a: et ab-un-dán -

- ti - a • in túr - ri - bus tú -

- is. M.M. ♩ = 160 Al - le -

- lú - ia. *ij. V Láu -

- da, Je - rú - sa-lem, Dó - mi-num:

láu - da Dé - um

tú - um, * Sí - on.

Post Septuagesimam, omissis Alleluia et V Sequenti, dicitur:

M.M. ♩ = 160

Nó - tus * in Ju - daé - a

Tract.
VIII

Dé - us, in Is - ra - el

má - gnum nómen é - jus.

Û Et fá - ctus est in pá - ce ló - cus é -

- jus, et ha - bi - tá - ti - o é -

- jus in Sion.

Ÿ I-bi con-

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G minor (two flats). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

- fré - - - - - git pot - én - ti - as

The second system continues the vocal and piano parts. The vocal line has a melisma over the word 'fré' and then continues with 'git pot-én-ti-as'. The piano accompaniment maintains its rhythmic pattern.

ár - cu - um, scú-

The third system continues the vocal and piano parts. The vocal line has a melisma over 'ár-cu-um' and then continues with 'scú-'. The piano accompaniment continues with the same accompaniment.

- - - - - tum, glá - - - - - di - - - - - um, * et bél-lum.

The fourth system continues the vocal and piano parts. The vocal line has a melisma over 'tum, glá-di-um' and then continues with 'et bél-lum'. The piano accompaniment continues with the same accompaniment.

The fifth system concludes the main section of the page. It features the final vocal notes and piano accompaniment for the phrase.

Tempore Paschali, omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia. Ÿ Láuda Jerúsalem ut supra; deinde:

M.M. ♩ = 160

Al - le - lú - ia. *

IV

The 'Alleluia' section begins with a new system of music. It features a vocal line and a piano accompaniment. The key signature remains G minor. The tempo is marked 'M.M. ♩ = 160'. The section is marked with a Roman numeral 'IV'.

Qui pó-su.it fí - nes tú -

- os pá - cem, et á - di - pe fru - mén -

- ti • sá - ti - at te.

Lau - dá - te

M.M. ♩ = 144

Offert. II

• Dó - mi - num, qui - a be - ní - gnusest:

psál - li - te nó - mi - ni é - jus, quó - ni - am

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su - á - vis est: ó - mni - a quae

-cúm - que vó - lu - it, fé - cit in cae -

- lo et in tér - ra. *T.P.* Al - le -

lú - ia. *M.M.* $\text{♩} = 160$ Pá - cem relín - quo

Comm. V

vó - bis: • pá - cem mé - am do vó - bis, dí - cit Dó - mi -

- nus. *T.P.* Al - le - lú - ia.

